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Billboard

84th YEAR

A Billboard Publication | The International Music-Record-Tape Newsweekly | June 23, 1979 • $2.50 (U.S.)

Black Music Assn. In Trade Equality Drive

By JEAN WILLIAMS

PHILADELPHIA—Within the next 12 months, some of the problems facing black music dealers, promoters, artists and radio programmers may be well on their way to being solved.

This was the general message of the Black Music Assn. to more than 1,000 persons attending its first Founders' Conference June 8-11 at the Sheraton Hotel here.

The organization, which its president and co-founder, Kenny Gamble, calls an extension of the now defunct National Assn. of Television and Radio Announcers (NATRA), utilized the conference to determine specifically what the problems are and to help it set goals and priorities.

These problems were outlined as clearly being the second and third class treatment given small volume black music dealers, job security in the music and broadcast industries, the plight of black promoters and responsibility in radio programming.

The conference offered four sessions divided into two parts, over a two-day period.

In these sessions goals for 1980 were set. Calvin Simpson, the group's vice president of marketing & merchandising, explained that among the areas his division will work on for the coming year will be to educate lending institutions on the viability of the music industry, to acquire more efficient distribution of advertising dollars and dealer aids, to educate dealers by working with the National Assn. of Recording Merchandisers (NARM) in

(Continued on page 12)

DRAMATIC '78 CASSETTE RISE

U.S. Sales Top $4 Bil; Tape Units Up, LPs Dip

By STEPHEN TRAIMAN

NEW YORK—Although manufacturers' sales of records and prerecorded tapes in the U.S. were up 18% in 1978 to top $4 billion at retail list value for the first time, unit sales were up only 4% over 1977, according to the Recording Industry Assn. of America.

Only the continuing surge of tape sales—cassettes in particular—kept unit levels ahead of the prior year, as LP volume actually dipped 1% and singles, including the 12-inch format, were level, for the third year.

Sales at list price hit $4.131 billion, compared to $3.5 billion in 1977, with the rise due in part to the shift to $8.98 pricing. Unit volume of records and tapes was 726.2 million, versus 698.2 million the prior year.

The 1978 figures compare with a 27.9% dollar increase in 1977 over 1976, on an overall 18% unit sales gain—27% for tapes and 15% for LPs.

The dramatic growth of prerecorded cassettes, reflecting both the wider availability of low-cost Dolby decks and automatic-reverse car stereo players, saw that format top 61.3 million units, up 66% from the 36.9 million in 1977, on top of a 70% increase the year before. Dollar volume was $449.8 million, an 80% gain from the prior year's $249.6 million.

While 8-track cartridge unit sales were up 5% to 133.6 million in 1978, from 127.3 million the prior year, the 8-track ratio compared to cassettes was only 2:1 in 1978, versus 4:1 in 1977 and 6:1 six years ago, in 1973. Dollar volume for 8-tracks in 1978 was up 17% to $948 million, from $811 million the year before.

Combined prerecorded tape dollar volume in 1978 was $1.3978 billion, a 32% increase from the year

(Continued on page 9)

European TV Promos Spur Disk/Tape Sales

By PETER JONES

LONDON—Despite constant industry grumbling and threats of "overkill" in the field of television campaigns to sell disks and tapes, huge areas of the European record industry still see costly small-screen promotions as the panacea in times of slumping general sales.

Some territories are ruled out because state control of all television networks means no commercial advertising. But with the U.K. leading the way with campaigns costing up to $500,000 a throw, other countries see tv merchandising as a quick, if expensive, way to chart success.

Statistics from the U.K. industry pinpoint the apparent efficiency of tv advertising. In the January-March survey, 27% of chart album sales came from tv-promoted albums by the majors. A further 12% came from albums promoted by the specialist tv merchandisers such as K-tel.

On a chart-placing breakdown for the first quarter, of 131 album hits, 35 were from tv advertising, of which 15 hit the top 10, and 30 reached the top 60.

Of "orthodox" albums, 14 reached the top 10. In other words, of a total of 29 top 10 albums during the period, 15—a shade over half—were tv-boosted.

(Continued on page 55)

"RING MY BELL"—When ANITA WARD sings "Ring My Bell," there's no doubt about it . . . this lady is HOT! Her super smash single (JUANA 3422) is already on its way to selling 2 million copies, while her "Ring My Bell" 12" (TKD 124) and new LP "SONGS OF LOVE" (JUANA 200,004) are both climbing to one million. Look for talented Anita to be one of the year's budding superstars! Produced by Frederick Knight.

(Advertisement)

IMIC AT MONTE CARLO

Industry's Leaders Paint Sober Picture Of Piracy

By ELIOT TIEGEL

MONTE CARLO—In a time when companies around the world are experiencing their first sales declines in years, the fight to eradicate the cancer of piracy takes on greater significance, International Music Industry Conference attendees from 15 nations were told here last week.

Next Year: Washington, D.C.

MONTE CARLO—Washington, D.C., will be the site of IMIC 80, Lee Zhito, Billboard's publisher/editor-in-chief, announces. The 10th conference will take place April 23-27, 1980, at the Hyatt Regency Hotel on Capitol Hill. It will mark the first time IMIC has been held in the continental U.S. In 1977 it was held in Honolulu, Hawaii, America's 50th state in the Pacific.

The money lost to global music thieves takes on all the more importance in these sobering times, music/record industry executives learned at IMIC 79's run here Tuesday through Thursday (12-14) at the Loews Monte Carlo Hotel. The point that these lost dollars could make the difference in bottom line statements was a sobering one for the more than 350 persons attending this summit meeting of decision makers.

As executives from the U.S., the U.K., France, Scandinavia, Australia and

(Continued on page 10)

Sylvester's **Stars** album is a certified disco smash. Now "Stars" is a single—by demand! But "Stars" is not for dancers only; it's already brightening up all kinds of playlists, and is even expected to outshine the spectacular crossover success of "Dance (Disco Heat)." Sylvester—The Star. "Stars"—The Album (F 9579) and Single (F 863). Produced by Harvey Fuqua and Sylvester for Honey Records Productions. On Fantasy Records.

(Advertisement)

(Advertisement)

WHERE THERE'S SMOKE..

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INCLUDES: "GET READY"

SINGLE T-54301F 12" DISCO M-00027D1

ON MOTOWN RECORDS AND TAPES

PRODUCED BY WILLIAM "SMOKEY" ROBINSON

DIRE STRAITS

Where will you be when your Communique arrives?

COMMUNIQUÉ

Dire Straits. Communique.
Produced by Jerry Wexler and Barry Beckett
On Warner Bros. Records & Tapes (HS 3330)

Personal Management: Ed Bicknell
Booking Agency: ATI
By arrangement with Phonogram Limited.

FCC's Brown Predicts Free Radio By '80

By DOUG HALL

ATLANTA—Radio broadcasters will have a freer hand in programming their stations before the end of the year if the predictions of Federal Communications Commission member Tyrone Brown are accurate.

Commissioner Brown made these predictions during a panel discussion on deregulation at the American Women in Radio and Television convention here Friday (8). "In the fall the commission will go forward with rulemaking to substantially deregulate radio," Brown said.

He ticked off three areas that will get FCC attention:

1) Elimination of regulation of commercialization—stations will be able to carry as many commercials as they care to. "They'll simply lose audience if they carry too many," Brown commented.

2) Relaxation of guidelines for non-entertainment programming. "We'll let the market place provide a guide," he said.

3) Elimination of the ascertainment mechanism—the formal gathering of data through interviews of community needs by stations.

(Continued on page 27)

Retail Chain Sets Meeting

PITTSBURGH—The 60-store National Record Mart chain will be holding its annual store managers' meeting here next Monday and Tuesday (25-26).

The meeting, described as "70% recreational" will also delve into the company's new sales plans for the future and its expansion program. Five more stores are expected to open next year. The newest is expected shortly in Steubenville, Ohio. The chain has its outlets in Western and Central Pennsylvania, New York, Ohio, West Virginia, Virginia and Kentucky.

Entertainment at the meeting will be provided by the Iron City House Rockers, a popular local band on MCA Records, whose latest LP is among the top 10 sellers in the area.

National Record Mart in the last few years has had a policy of emphasizing cutouts, with the cutout racks near the front of the doors and signs promising new shipments twice weekly. Jim Grimes, vice president of merchandising for the chain, says cutouts have become even more important this year, with Big Red, the distributor who supplies the shlock product to the chain, now having one person working full time just to meet National Record Mart's needs.

Chrysalis Bar Codes 8-Tracks, Cassettes

LOS ANGELES—Chrysalis will begin bar coding its 8-track and cassette tapes with its four-LP release due July 25: Leo Kottke's "Balance," Rory Block's "Someone Like You," "The States" and an LP by Rory Gallagher. The label has coded its album releases since January.

WHO'S MAIL—The promoters of five scheduled Who dates prepare to cope with their mail following the largest single mail pick-up in the history of Madison Square Garden when 25,000 letters came in asking for 150,000 Who tickets. Seen, from left, are Ann Weldon, head of Leftfield Services, Who's new company in the U.S.; Shelly Lazar, of promoter Ron Delsener's office; Barry Goodman, local promotion rep for MCA Records; and Stan Feig, Delsener's associate producer.

ILLICIT RECORDING GEAR

FBI Raid Biggest In L.A.'s History

By PAUL GREIN

LOS ANGELES—About 12 tons of underground records and manufacturing paraphernalia was seized by the FBI June 8 and 9 in what the bureau is calling the largest sound recording seizure in L.A. ever.

The raid was on commercial storage unit E-1 at 1835 Whittier Blvd., Costa Mesa, Calif., rented by Andrea Ellen Waters, also known as Andrea Brown. It is from this warehouse that the subject is alleged to have stored, assembled and shipped her product, primarily illegal recordings of live concerts.

In addition to boxed and unboxed records, items confiscated in the raid included mothers and stampers used for pressing the records, shrink wrapping supplies, blank album jackets and labels, business records and other documents.

According to an affidavit filed in U.S. District Court here, FBI agents interviewed Waters at the Costa Mesa site June 7 and observed such underground LPs as "A Summer Romance With The Rolling Stones," the Beatles' "Indian Rope Trick" and Eric Clapton's "Snowhead" in addition to unauthorized albums by Led Zeppelin, Frank Zappa, Bruce Springsteen and the Eagles.

The Clapton LP includes eight hits from various stages of his career—such as "Knocking On Heaven's Door," "Lay Down Sally," "Layla," "Cocaine" and "Badge."

The affidavit indicates that Waters has figured in FBI bootlegging investigations since Aug. 28, 1975 when she was reportedly observed attempting to sell LPs from the trunk of a car in Goleta, Calif.

The filing further claims that she has done business as Idle Mind Productions, P.O. Box 4457, Irvine, Calif.; Beggars Banquet, 1215 So. Beach Blvd., Anaheim, Calif.; S. Upton, a mail order record business, 177 "F" Riverside, Newport Beach, Calif.; and GP Records, Box 491, Laguna Beach, Calif.

The investigation was spearheaded by Don-Paul J. Cox, special agent of the FBI for the past three years, who for the past 11 months has been assigned to investigate copyright infringements in violation of the 1976 Copyright Act. He was assigned the Waters case on or about May 14.

7 Trendsetter Awards At IMIC

MONTE CARLO—Seven Trendsetter Awards for achievements in 1978 were presented by Billboard at the close of IMIC '79 here.

The Trendsetters are based on selections made by the publication's editorial staff.

Lauded here at the closing night banquet Thursday (14) were:

Jules Yarnell, special antipiracy counsel for the Recording Industry Assn. of America, for being the prime industry force behind the coordination of massive FBI-Justice Dept. raids against counterfeiters in five states.

CBS Records and **Bruce Lundvall,** division president, for successfully initiating cultural ties between the U.S. and Cuba after 20 years with the development of a music festival in Havana and the signing of Irakere, Cuba's top jazz fusion band, to a CBS contract.

Kenny Gamble and **Ed Wright,** co-founders of the Black Music Assn., for pointing out the direction for a viable focus on black music in the U.S.

Dr. Thomas Stockham, for opening the door to digital recordings in the U.S. with his Soundstream mastering and editing system.

WKTU-FM, New York, for being a major force in the popularizing of major city disco programming in American radio.

Tony Griffiths and **Bill Bayloff of British Decca Records,** for developing their own digital recording and editing system to allow their company to release the first digital LP in the U.K.

Pickwick International and **C. Charles Smith,** its president, for its pioneering efforts in harnessing the computer in the wholesaling, retailing and mass merchandising of records.

The awards were presented by singer Demis Roussos.

Billboard publisher/editor-in-chief Lee Zhito, in citing Bruce Lundvall, read from Clive Davis' speech given at Lundvall's recent City of Hope testimonial dinner honoring Lundvall with the "Spirit of Life" award.

More Video Software Now Available

By STEPHEN TRAIMAN

NEW YORK—The growing video software opportunities for record/tape retailers were much in evidence at the recent Summer Consumer Electronics Show in Chicago, even though many retailers and distributors seem reluctant to take on an expanding array of family-oriented videocassettes, blank videotapes and video game cartridges.

With higher price points, and profit margins, the potential is staggering.

Some 1.9 million prerecorded videocassette sales forecast in 1979, including 710,000 "general entertainment," titles, at more than $100 million list:

- A 70% jump in blank videocassette sales is projected, to 9.35 million units, valued at more than $163 million at retail;

(Continued on page 50)

Wesley Rose Blasts Crossover
See Commentary, Page 17

WINNERS—Excited recipients of crystal plaques for the most performed song of the year, "Night Fever," at BMI's recent festivities in Los Angeles are, from left, Eileen Rothschild of RSO Records, Mrs. Ma Gibb, mother of the Bee Gees, and the singers' sister, Bernice Gibb. Citations of achievement went to 136 writers and 105 publishers but it, plain and simply, was the Bee Gees' night.

July 13 Firmed For Sentencing Of Chuck Berry

LOS ANGELES—Federal District Judge Harry Pregerson will sentence Chuck Berry July 13, following Berry's plea of guilty to income tax evasion here Monday (11).

Berry pled guilty to charges of evading payment of nearly $110,000 in taxes in 1973. Berry had been indicted by a St. Louis federal grand jury last month. He chose to plead guilty here rather than face trial in his hometown. Berry reportedly acknowledged that he filed a joint tax report showing $374,982, when his income was $589,555.

According to assistant U.S. attorney Tim Wilson of St. Louis, prosecutor in the case, Berry failed to report business and commission income made in global concerts that year. As an example, Berry filed information on dummy contracts which showed him earning $280 scale for each performance, while he was being paid from $9,700 to $11,700 per gig. Wilson also revealed to the court that Berry was paid much of his loot in cash.

Berry's gross income for 1973 was $850,000, of which $590,000 was subject to income tax, the government stated.

Billboard (ISSN 0006-2510) is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. $95. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. **Postmaster, please send form 3579 to Billboard, P.O. Box 2156, Radnor, Pa. 19089, Area Code 215, 687-8200.**

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Interest In In-Store Vidcassette Promo Lags

By JOHN SIPPEL

LOS ANGELES—The two-year-old concept of in-store videocassette merchandising of recording acts appears lagging.

"Twenty of the 35 Disc and/or Zebra stores are VTR-equipped, but unless they change the programming, it won't work out," states John Cohen of the Cleveland-based chain.

"We need two to three-minute commercial spots just like you'd make for commercial tv. Send out the cassette with the spots to build business with the new or breaking albums. The spots should be individual, with store tags.

"Store employes get bored with the present program. The performances are too long. Sometimes, when you have a new act like Rickie Lee Jones, the longer performance works out," Cohen adds.

"It's no longer merchandising, it's straight sell. We get cassettes that aren't pertinent. We just don't want show material. It has to sell," Cohen adds.

In July, Pickwick International executives will deliberate the fate of its Channel 1000 tv merchandising, disclosed at its 1978 convention. The 36 stores into which videoplayback units were introduced about six months ago are currently sending reports to the Minneapolis base which will be analyzed for the July conference. Pickwick has received a steady flow of prerecorded videocassettes from a large number of labels and independent firms, the source states.

Scott Campbell, manager of the Record Theatre 15,000 square foot store in Cincinnati, is so pleased with the seven-foot diagonal measure screen he has projecting artist videocassettes, that he will have a similar setup when he moves to Baltimore in about 60 days. There he will manage the new Record Theatre mammoth store.

"It has helped us to sell product," Campbell says. "We have had a steady flow of good product. We got an extremely good cassette from Arista on Graham Parker who did an in-store appearance for us. It helped generate interest in the appearance and helped sell the album."

The Cincinnati store is the only one of 13 Record Theatres, operated by Ed Lyons and Lenny Silver, which has a videoplayback unit.

On the coast, comes this comment: "We put two units in out of 18 stores and we've had no reaction," reports Lou Fogelman of Music Plus, Los Angeles. "It's hard to get the right material. The segments should be under three minutes. A longer show disrupts the flow of store traffic." Fogelman adds that only RCA and CBS automatically supply him with viewable product.

The 70-plus Camelot/Grapevine stores have had only limited experience with video merchandising, says Jim Bonk, executive vice president of the N. Canton, Ohio, chain. "We have used on a loaner basis only units supplied by WEA. We put them into our Mellett mall store. We saw no appreciable difference in sales there with the video unit over what we were doing at the nearby Belden Village store, which is smaller.

"We are concerned with the imminent prospect of the videodisk. We have seen it demonstrated. Stark would have to spend from $20,000 to $30,000 to get into the present videocassette concept. And if videodisk is as big as we feel it will be, it could well obsolete that equipment. Then there's the problem of whether to use Betamax or VHS. It's quad all over again," Bonk laments.

"We have video playback in three Oasis stores," says Jim Grimes of National Record Mart, "For a large store, it's good if we can get a constantly changing supply of tapes. Landry Video Systems of Hollywood, Calif., has been our best supplier." National operates 61 stores in a five-state area out of Pittsburgh.

Barbara Borroughs, advertising director, Bromo Distributing, base for the 30-store Sound Warehouse chain, says the Oklahoma-based chain has never introduced videotape machines after it did early research on its potential. Angela Singer of the three Circles and 11 Hollywood Record stores in the Phoenix area says the chain turned down the venture when it was proposed.

Six of the franchised Budget Tapes & Record stores out of 90 have the video merchandising capability, states Evan Lasky of the parent Danjay Music in Denver. He found great difficulty in getting short saleable sequences on tapes, so he tried duping some of his own, which proved expensive and time-taking. "Lots of customers come in and have only so much time. If you play a long sequence, you lose the customer's browse time, which is so important to you for impulse buying."

Billboard photo by Larry Chapman

PICTURE DISK—A&M Records this week issues what may be the most shapely 45 r.p.m. ever produced. Pressed to look like a king-sized police badge, it features music by the Police. Titles are "Roxanne" and "Can't Stand Losing You." It is for promotional use only and comes in a jacket (left) designed as a wallet. A&M worked with the Fitzgerald/Hartley Co. in design and production of the unconventional promo.

20-Store DJ's Sound City Chain High On TV Benefit

LOS ANGELES—The 20 stores in DJ's Sound City, ranging from the Northwest to Hawaii, feel they have just seen the iceberg's tip as far as the potential value of in-store tv merchandising.

This view contrasts sharply with other chains surveyed (see adjacent story).

Pioneered by veteran electronics salesman Dick Justham, now partner in the DJ's stores, the chain's managers want more use made of the video installations in each store.

Jim Moser, Bellevue manager, suggested Justham make a videotape showing the chronological sequence from receipt of a store order in the one-stop and its shipment to the store. It was recommended, too, that a tape of home office personnel be circulated to stores so that clerks get to know those with whom they converse at the base. Sterling Luke, hardware buyer, will make a tape showing how to sell playback units for the stores. Managers want to see the stores in the chain on a tape.

Justham told his managers at their convention in Seattle last week that he planned to equip all stores with the $2,200 commercial DiscoVision playback unit whenever that unit is available along with the promised retailership of DiscoVision software (Billboard, June 16, 1978).

"Rex Smith broke in our store areas through the film clips which CBS sent us," Justham stated. He said CBS' Del Costello promised a new one-hour videotape soon for in-store demonstration.

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Executive Turntable

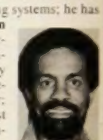
Record Companies

David Kershenbaum tapped vice president of a&r at A&M in Los Angeles, replacing Kip Cohen, who last week was named independent creative consultant to the label. Kershenbaum had been staff producer for the past 1½ years. . . . **Reen Nalli** appointed vice president of Atco and custom labels; she had worked with Atco president Doug Morris for nine years at Big Tree. . . . At Infinity Records, **Rick Swig** elevated from director of national promotion to vice president, field promotion. The 27-year-old executive previously filled posts at Chess-Janus and Epic. . . . **Jimmy Kirk** upped from attorney at Freddie Perren Enterprises to vice president of business affairs for Perren's Polydor-distributed label, MVP Records. . . . At Word, Inc. in Waco, Tex., **Stan Moser** named senior vice president and chief operations officer of the record and music divisions. The nine-year Word veteran had been vice president of marketing. . . . **Barry Taylor** named general manager of U.S. operations at Stiff Records' newly-opened New York office. Taylor had toiled the past six years in trade journalism. . . . **Robert Gordon** joins Arista Records in New York as director of sales administration; he had held several national positions at CBS Records since 1972. . . . At CBS Records International in New York, **Charles B. Devlin** named director of security; he was manager of corporate security with ACF Industries and has also served with the FBI and the U.S. Naval Investigative Service. . . . Also at CBS International, **Jacques R. Miller** tabbed director of manufacturing systems; he has been with CBS since 1973. . . . **Rick Donovan** named operations manager of Starflite Records in Houston, the new CBS-associated label headed by Huey Meaux. . . . At Butterfly Records in New York, **Jim McDermott** declared national disco promotion manager; he had held that title for one year at West End Records. . . . **Bill Kennedy** named manager, regional promotion, Southwest region at RCA; he had been local promotion man for the label in Atlanta. . . . At CTI Records **Don Mupo** tabbed Western regional manager for marketing and sales; he had been national sales manager at Cream Records. . . . At London Records in Chicago, **David Town** declared Midwestern district manager; he had been general manager of HNH Distributors and Unicorn Records. . . . **Ray "Cookie" Keith** appointed Southwest r&b promotion manager for Motown; he had held a similar post at 20th Century-Fox Records. . . . At Arista in New York, **Don Silver** named a&r coordinator; prior to this Silver ran his own management firm in Boston. . . . **Constance Weinschenk** tabbed coordinator of West Coast artist development at Epic. Portrait and Associated Labels; she had worked at Avalon Attractions and Fun Productions, top L.A. concert promoters. . . . **Edith Brown** named coordinator of radio payables, merchandising administration at CBS. . . . Also at CBS, **Rich Rothschild** named field merchandiser for the Norfolk/Richmond territory of the Washington, D.C. branch. . . . At MCA in Universal City, Calif., Barbara Wyatt upped from West Coast publicity director to associate director of publicity. . . . At RCA in Nashville, **John Dotson** named administrator, publicity services; he had been a publicist in CBS' Nashville office.

Kershenbaum

Nalli

Swig


Kirk

Devlin

Donovan

Publishing

Kim Espy appointed general manager of the Scotti Brothers' publishing division; he had been general professional manager at Screen-Gems EMI Music. . . . At Freddie Perren Enterprises, **Lennie Hodes** named vice president and general manager of the publishing division; he was recently president of music publishing for MCA/Montage Records. . . . At the Peer-Southern Organization, **John Fitzgerald** tabbed controller of U.S. operations, succeeding **Edward Villar,** who is to be based in Buenos Aires as Latin-American administrative director for the firm. . . . **Larry Lee** to professional staff appointment with Cedarwood Publishing Co. of Nashville. He had worked at Screen Gems and House of Cash.

Espy

Hodes

Marketing

Benjamin Ordover appointed president of the Columbia House Division, succeeding Cornelius F. Keating, whose appointment as a CBS Group president was announced last week. Ordover has been executive vice president of the direct marketing organization. . . . At WEA International in Burbank, **Barry Stanley** upped to the newly created position of vice president of planning and development. Stanley's former post, vice president-treasurer, will be filled by **Ken Cooper,** who, since Jan. 1, has been group controller at WEA International. . . . At MCA Distributing in Universal City, Calif., **Wayne Tappon** upped to the newly-created position of director of depot operations; Tappon started with MCA in 1971. . . . Also at MCA Distributing, **Les Anderson** named field salesman of the Cleveland branch. . . . Several promotions have been made by Emiel Petrone, vice president of the Western sales region for Polygram Distribution: **Bill Follett** tabbed San Francisco branch manager; **Larry Smith** named L.A. branch sales manager; **Jack Lombardo** declared L.A. branch marketing manager; **Steve Heldt** upped to L.A. branch sales rep and **Barry Rotter** named Denver sales rep.

When Niecy comes calling, she brings beautiful music with her.

The lady is Deniece Williams. The album is "When Love Comes Calling." They're both something pretty special.

Deniece's musical past is solid-gold: her debut album "This Is Niecy," her million-seller duets with Johnny Mathis (the single "Too Much, Too Little, Too Late" and the album "That's what Friends are For").

Now she showcases her songwriting talents as well as her vocal abilities, on "When Love Comes Calling." It's dynamic and danceable, smooth and romantic—and totally Deniece.

"When Love Comes Calling."
Including the superb disco single "I've Got the Next Dance." 23-10991
Now from Deniece Williams on ARC Records and Tapes.

Exclusive representation: Cavallo/Ruffalo. Booking Agency: Brighton Artists.
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VOGELSANG CONVINCED

Population Shift Affects Industry

By IRV LICHTMAN

NEW YORK—The 1980's will realize an "inevitable massive demographic shift" worldwide, necessitating formidable long-range planning to maintain the health of the recording industry.

This is the view of Dr. Werner Vogelsang, vice president of Polygram Group and president of Polydor International. He was the opening speaker at Polygram Record Operation's managing directors meeting last week (9-14) in Palm Beach, Fla. His theme was "The Challenge Of The Eighties."

Dr. Vogelsang drew attention to the end of the post-war baby boom and the decline in birth rates as vital indicators that youth, the cornerstone of industry buyers, will diminish in the '80s. He indicated that research and analysis is the key to "be able to develop successful and meaningful countermeasures to safeguard continuous and profitable growth."

Dr. Vogelsang said that Polygram and other industry leaders should recognize the great potential of developing Third World and Eastern European countries, as well as future possibilities in China and the U.S.S.R.

Turning to the question of business ethics, he said that while recognizing the need for competition, consideration should be given to

(Continued on page 56)

Producer Sued For $250,000

LOS ANGELES—Far Out Management and Productions is asking a Superior Court Judge here to grant $250,000 in punitive damages against record producer Jeffrey Cheen.

The pleading alleges the plaintiffs commissioned the defendant to produce an album for United Artists Records in early 1978. Cheen is alleged to have been paid $25,000 by UA which he pocketed instead of turning the money over to the plaintiffs, as had been agreed, according to filing. The suit asks an additional $250,000 in punitive damages.

Dr. Werner Vogelsang

Irwin H. Steinberg

New 10-Year Program Outlined By Polygram

NEW YORK—The discovery and development of new talent is the basic component of a new 10-year plan for Polygram music activities in the U.S.

Outlining the plan at Polygram Record Operations' first managing directors meeting in the U.S. in Palm Beach, Fla. (9-14) was Irwin Steinberg, executive vice president of Polygram Corp., speaking before 100 senior executives from Polygram and affiliated companies from 35 nations.

"Our past acquisition program speaks for itself," Steinberg said, "both that which we acquired and that which we chose not to acquire.

"The discovery and development of our first 10-year program will be preserved and accelerated to the maximum in the midst of a cost explosion and increased competitive pressure."

The veteran music executive then turned to the changing nature of the music industry, one, he noted, that requires a greater volume of business if a reasonable rate of return on investment is to be achieved.

A Polygram financial group study Steinberg cited indicates that to realize an acceptable rate of return and pre-tax profit, a "fully staffed" record company in the U.S. has to achieve a net volume of about $100 million.

Amplifying the results of the study, Steinberg stated:

"The $100 million would permit the theoretical record company to break even domestically with its profits flowing from foreign royalties, providing that those foreign royalties were based upon sales outside of the U.S. at wholesale, a net volume equivalent of one-third of those sales experienced by the United States company."

Steinberg said that this theoretical company reflects the impact of the 100% return privilege, the servicing of more than 7,000 radio stations, rapid increases in the cost of vinyl, absorbing higher royalty rates for both the artist and publishing company and compensating for "the general increase in business costs attendant to every business organization in America today."

IRS Investigating K.C. Promoter

By PAUL HOHL

KANSAS CITY—Concert promoter Chris Fritz has been named the subject of an investigation being conducted by the criminal division of the Internal Revenue Service. Summonses were served last November requiring Fritz to turn over virtually all documents relating to the income and expenses of four companies in which he holds part or majority ownership.

Included in the summonses are contracts with entertainers, loan records and corporate records and minutes. Several banks and an accounting firm used by Fritz in 1975 and 1976 have also been subpoenaed for records.

Fritz, 32, will be questioned later this month in detail by IRS agents regarding the financial records, some of which date back to 1972.

Two of the companies, Enigma Presentations and Musical Productions, Inc. are now defunct, Fritz said. Musical Productions, Inc. folded after producing only one show, the Ozark Music Festival, in 1974, which attracted about 100,000 persons. The three-day event, the largest concert event ever presented in the state, was held at the Missouri State Fairgrounds in Sedalia and the litigation which resulted from the show lasted two years.

The remaining two companies being investigated, Broadway Sales, Inc. and Broadway Enterprises, Inc., are both current Missouri corporations. Broadway Sales primarily promotes concerts throughout a three-state area as Chris Fritz & Co. Broadway Enterprises serves as personal managers for Missouri, currently recording on the Polydor label and Grand Max, another rock band.

BIBER DEMANDS $300,000

RSO Group Hit By Ex-Attorney's Suit

LOS ANGELES—Veteran industry attorney Michael-John Biber has instituted suit against RSO Group Ltd., RSO Records and RSO executives Robert Stigwood, Frederic Gershon and Albert Coury in Superior Court here seeking $300,000 in collective damages.

Biber alleges that Gershon and Coury hoodwinked him into going to work for RSO as West Coast director of business affairs and general counsel, May 15, 1978, only to terminate him May 24, 1978.

Biber claims his quick firing ruined his business reputation. In addition, he had dropped his private practice of long standing to take the RSO position. Biber alleges he was told his work had been satisfactory but that his position had become superfluous and RSO wanted him out as quickly as possible.

Gershon expressed concern over the grave damage done the plaintiff's reputation and career, the brief states. Gershon, it's alleged, offered Biber a small payoff and a cover-up story which Biber refused. Biber was told to jet to New York. The trip cost him $400. Though RSO promised to repay him, it's alleged he never was repaid.

On June 16, 1978 Biber and his secretary were forced to vacate the premises. His suit contends he was paid only through June 8.

In his pleading Biber alleges he was to be paid $50,000 a year under an April 28, 1978 oral agreement and after a reasonable period of satisfactory work he was to be raised to 65,000.

AFM Underwrites Summer Concerts

NEW YORK—Funds supplied by record labels under the Music Performance Trust Fund of the American Federation of Musicians are paying for a summer concert series outdoors behind the main Public Library here.

Jazz, dixieland, disco, pop and Broadway show tunes will be heard at the Bryant Park location at noon on Mondays, Thursdays and Friday from now until Sept. 14. Musicians are recruited from the ranks of Local 802, which includes top studio musicians as well as representatives of Broadway and the symphony scene.

HERSH DOWN, RECOVERING

KANSAS CITY, Kan.—Al Hersh, tour manager for Capitol Records artists, McGuinn, Clark and Hillman, collapsed outside of their dressing room door immediately following a performance Friday (8) at Memorial Hall here.

Hersh, 32, of Topanga, Calif., was taken to nearby Bethany Medical Center where he was treated for probable idiopathic epilepsy and later released.

Hospital spokesmen said the attack could have been brought on "by a number of things," including exhaustion and stress. Hersh had allegedly had a similar mishap two years previously.

Big Apple To Lieberman's

LOS ANGELES—The eight stores operated within the framework of the Big Apple Record & Tape stores by Mike Merriman are now buying from Lieberman's Denver One-Stop.

Merriman, when contacted, said he severed his buying link with the Denver franchisor-one-stop recently, recently.

Merriman operates four Big Apple outlets in Denver, two in Cedar Rapids, Iowa and one each in Boulder and Ft. Collins.

Merriman said he is presently keeping the Big Apple store name intact.

Big Apple, as a franchisor, served 20-plus stores out of its Denver base before the Merriman split.

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Recoton Has Record 4th, But 1st Dips

NEW YORK—Recoton Corp., major audio accessory and consumer electronics manufacturer, reported record sales for the fourth consecutive quarter, and a slight earnings decrease for the first quarter of its current fiscal year ended March 31.

Net income of $73,000 is about 12% below the $83,000 for January-March 1978, with president Bob Borchardt citing "the spiraling costs of goods and the general inflationary trend in expenses."

Sales were up 19% to $3.125 million, from $2.633 million the year before, with Borchardt attributing the continuing volume gains to increased market penetration for the Clean Sound and Black Magic record/tape care products, and the success of the recently introduced Powerdrive car speaker and stereo headphone lines.

"It's becoming a real business," he says, "with 150 or more record/tape care manufacturers today, compared to maybe 15 or 20 five years ago. Everyone is getting a share, and new entries create more business. We used to butt heads with mass merchandisers to carry accessories—today they are a vital part of their profits."

Borchardt also notes the rapid growth of international business represented by export opportunities. "We go to MIDEM in Cannes every year and come away with many valuable contacts," he claims.

The Recoton chief observes that his first quarter was the biggest such period ever, despite the "softness" of the record and audio industries. "Lack of traffic hurts accessories, because when they're not buying records and tapes, they aren't buying our products either."

Borchardt believes that the firm's success has come "because we're selling a spread of product. Time, energy and money pay off only if we have products that are unique," he maintains.

He sees the firm's mini speakers opening the way to mini components, with the spread of this new business growing. "It will be more a direct sale to mass merchandisers and catalog showroom houses, with new products that produce large volume sales and higher profits."

What was once true of only a Sam Goody, a Korvettes or a Two Guys, with major accessory displays, now he sees more large merchandisers and chains going for the necessary space, citing Stark (Camelot), among others.

CHAMPS—Leif Garrett, Barbi Benton and Kenny Rogers exult in Las Vegas after Rogers' team of celebrities defeated media bigwigs in the seventh annual Kenny Rogers Celebrity Softball Classic, 14-11. About 9,000 attended, enabling Rogers to turn over $24,000 to the mentally handicapped of Nevada.

1978 Retail $$ Rise Outpaces Unit Gain

• *Continued from page 1*

before, and 194.9 million units represent a 19% rise from 1977.

LP unit volume, in contrast to tape, dipped 1% to 341.3 million, from 344 million in 1977 (double-pocket albums count as one unit). LP dollar volume was up 13% to $2.4733 billion, from $2.1951 billion in 1977, again reflecting the growing number of $8.98 list LPs from top artists.

Sales of singles, with approximately 5% of total units reflecting the new 12-inch format, remained level at 190 million for the third year, RIAA says. Dollar volume was up 6.2% to $260.3 million in 1978, from $245 million the prior year, reflecting the input of $3.98 list 12-inch disks with the $1.29 list 7-inch 45s.

Average unit price for the various formats, extrapolated from RIAA unit and retail list dollar figures, shows LPs at $7.25 in 1978, versus $6.38 in 1977; tapes at $7.17 versus $6.46 the year before, and singles at $1.37 compared to $1.29 in 1977 when only 7-inch 45s were available commercially.

The tremendous growth of the tape medium compared to LPs is more evident over the last five years. In that period, cassette unit sales quadrupled to 61.3 million from 15 million, and 8-tracks are up 47% to 133.6 million from 91 million, for a total prerecorded tape gain of 80%.

In contrast, LP unit volume is up only 22%, from 280 million in 1973 to 341.3 million last year, and single sales have declined 17%, from 228 million six years ago to 190 million in 1978.

The bottom line is definitely there for the industry to see, and diminishing unit volume overall has to be *a prime consideration for the future.*

Sine Qua Non Enters the Jazz Field Via Bittersweet

NEW YORK—Sine Qua Non, which has produced a line of classical LPs and tapes over the past eight years, has entered the jazz market with a label called Bittersweet Jazz.

The company also plans to enter the digital recording scene for all new classical and jazz recordings, according to Sam Attenberg, president of the Providence, R.I.-based company. The first digital product, utilizing the Soundstream system, will feature Pachelbel's Kanon and several of the Brandenburg Concertos. This recording is due in September.

"We're putting the players together now with members of the Boston Symphony," Attenberg adds.

As for Bittersweet Jazz, Attenberg has leased 30 masters from Bill Weilbacher's defunct Master Jazz label.

The first 18 releases feature such mainstream names as Earl Hines, Jimmy Rushing, Roy Eldridge, Coleman Hawkins, Teddy Wilson, among others.

While the performances are mostly from the '50s and early '70s, Attenberg promises at least six new releases by the end of the year, to be handled by newly hired Mike Kellman, vice president of sales and a&r.

Like the SQN classics, the jazz tapes will be recorded on TDK cassettes, which Attenberg claims provide the only prerecorded line with a head cleaning leader and program notes.

Both the classics and jazz lines carry a list of $5.98. Dealer cost runs at $1.99 and $1.69 for the classic cassettes and LPs, respectively, while the jazz line sells to dealers at $2.29 for tape and LP. Attenberg justifies the higher jazz tag due to higher artist royalties and the need to pay mechanical fees for copyrighted material.

The SQN now boasts 200 titles, with about 25% new product not brought in through licensing deals.

The company sells direct to chains and dealers, with warehousing in Fall River, Mass.

Attenberg feels the jazz catalog will produce more cassette volume, about 60%, than LP, as is the case with SQN classics.

PINK LADY ENDS DROUTH

TOKYO—Music industry people here are elated over a single which this week has moved up to 63 on Billboard's Hot 100.

It's "Kiss In The Dark" by Pink Lady on Elektra/Curb.

Not since 1963, when Capitol imported Kyu Sakamoto's "Sukiyaki" from Toshiba Records here and watched it become number one throughout the world has there been a Japanese hit in North America. That's a 16-year dry spell. "Kiss In The Dark" and "Sukiyaki" are the only two hits ever charted in the U.S. by Japanese in the entire history of the recording industry.

Market Quotations

As of closing, June 14, 1979

1979 High	1979 Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
38⅝	37¼	ABC	6	718	38⅝	37¼	38⅜	+ 1⅛
39⅜	34½	American Can	6	66	38⅛	37⅝	38	Unch.
17⅞	14	Ampex	11	169	16	15¾	15⅞	− ⅛
3⅝	1⅛	Automatic Radio	0	35	2⅞	2⅝	2⅝	− ⅜
24	20⅛	Beatrice Foods	8	309	21⅛	20⅞	20⅞	− ¼
55⅜	44⅞	CBS	7	577	46½	46⅛	46½	Unch.
26¼	18⅜	Columbia Pictures	4	330	21¼	20⅞	21⅛	+ ⅜
13⅛	9	Craig Corp	7	22	9⅝	9½	9⅝	+ ⅛
44⅞	33	Disney, Walt	11	335	36	35½	35¾	− ½
3	2⅛	EMI	16	538	2¼	2	2	− ¼
23¾	15½	Gates Learjet	7	72	16¾	15⅝	16¾	+ ⅜
15⅛	13⅞	Gulf + Western	3	304	14⅞	14¾	14¾	Unch.
17	10½	Handleman	5	56	11⅝	11⅜	11½	− ⅜
8⅜	3½	K-tel	56	27	6⅝	6½	6½	− ⅛
3⅛	2	Lafayette Radio	0	2	2⅜	2⅜	2⅜	Unch.
37¼	30⅜	Matsushita Electronics	8	2	31½	31⅜	31⅜	+ ⅜
46¾	37⅞	MCA	8	37	43⅜	42¾	43½	+ ⅜
39	26½	Memorex	5	505	27¾	26½	27⅝	+ ⅝
66	53⅛	3M	11	428	56⅞	56½	56⅝	+ ⅛
46⅜	36	Motorola	10	689	45½	44¾	44¾	− ⅝
30⅜	24⅞	North American Philips	5	18	28½	28¼	28¼	− ¼
22⅜	17¾	Pioneer Electronics	11	1	18⅛	18⅛	18⅛	+ ⅛
25⅜	14½	Playboy	24	123	19⅝	18⅞	19½	+ ½
28¼	23⅞	RCA	7	565	24⅞	24⅜	24¾	− ⅛
10¼	7¾	Sony	16	91	9½	9⅜	9½	+ ⅛
8⅞	4⅛	Superscope	0	29	4⅜	4¼	4⅜	+ ⅜
29⅛	17⅝	Tandy	6	295	20⅝	20½	20½	− ⅜
11¼	5¼	Telecor	5	14	6⅛	5⅞	5⅞	− ⅛
7⅛	4½	Telex	8	258	4¾	4⅝	4⅝	Unch.
3⅜	2⅛	Tenna	0	18	2¼	2⅛	2⅛	Unch.
18½	16⅛	Transamerica	5	757	18⅜	17⅞	18⅛	Unch.
46¼	30	20th Century	6	72	42⅜	41½	42⅛	+ ⅜
37⅞	32⅛	Warner Communications	7	221	34½	33⅞	34½	Unch.
15½	12⅜	Zenith	11	366	13⅜	12⅞	12⅞	− ½

OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1⅛	2⅛
Electrosound Group	5	4	5⅞	6⅜
First Artists Prod	38	64	7½	8¼
GRT	—	257	¾	1⅛
Integrity Ent.	10	14	2⅛	2⅜

OVER THE COUNTER	P-E	Sales	Bid	Ask
Koss Corp.	7	77	4⅛	4⅜
Kustom Elec.	—	47	2⅛	2⅜
M. Josephson	7	13	13½	14¼
Orrox Corp.	21	29	6¼	6⅜
Recoton	6	4	2½	3
Schwartz Bros.	4	—	3⅛	4¼

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Ste. 100, Toluca Lake, Calif. 91505 (213) 841-3761, member of the New York Stock Exchange, Inc.

2nd Half Key For Schwartz Brothers

WASHINGTON—With net income and sales up only marginally for the first quarter ended April 30, Schwartz Brothers, Inc., president Jim Schwartz sees record sales and earnings this year dependent on a strong second half.

With ground broken June 1 for its new 93,000 square feet headquarters in nearby Lanham, Md.; two new Harmony Huts for Ashland, Va., and Laurel, Md., by fall, for a total of 21, and three scheduled for 1980, the company faces increased costs as well as "the current national softness in the music business," he observes.

Net income for February-April was $41,517, up 5% from the year ago figure of $39,618, on a sales increase of less than 1% to $6.611 million, from $6.550 million in 1978, again reflecting the overall first quarter industry picture for the wholesaler and retailer.

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IMIC Spotlights Concern About Global Piracy

• Continued from page 1

the Benelux nations all cited litanies of first quarter sales declines, other executives aligned with the global fight against piracy, counterfeiting and bootlegging cited rising inroads made in the developing nations by the criminals involved in these activities. And adding home taping, there is an estimated $4-$5 million (U.S.) a day internationally being skimmed from the coffers of legitimate music suppliers.

by piracy fighter Nesuhi Ertegun, WEA International's president, who came to IMIC fighting mad because of the sluggish attitude of many concerned parties who have not yet put their dollars behind the fight against music thievery.

In the U.S. alone, for example, the estimate in lost revenue due to piracy is more than $350 million (U.S.) according to the Federal Bureau of Investigation.

The thievery of music in the U.S. is now being fought with the full force of the government, assisted by an aggressive campaign by the Recording Industry Assn. of America, prompting Ertegun to exclaim: "This is what we need around the world, strong national action."

Reports of downward sales in the first quarter of the year combined with staggering losses to the pirates in many of the developing nations combined to give IMIC attendees the feeling that 1979 is a critical year in terms of positive action to reverse these negatives.

As Don Dempsey, head of the Epic, Portrait and Associated Labels operation said during one of the seminars: "1979 will be a sobering year. Business is basically sound but we got in this whirling dervish and felt it would never end."

But a seminar on developing markets lent hope for long-term capabilities as the territories of Eastern Europe and the Peoples Republic of China open up to trade from the non-communist world. In both instances, as well as that of Cuba, the catchword is patience since there are no short-term gains to be made as trade is either not yet established or the potential is there but has yet to be developed.

It was revealed here, however, that representatives of the German licensing society, GEMA, have begun negotiations with the Peoples Republic of China to establish a copyright agreement, the first such announced arrangement with any free world nation.

Of a more immediate and pressing concern is the fight against music thievery, a term some attendees suggested best suits the situation rather than piracy, which some feel is a bit romantic and does not encompass counterfeiting and bootlegging.

WELCOME HOME—A Soviet-type soiree greeted Elton John's mentor, John Reid, when he returned from a Russian tour with John and visited the MCA Tower in Los Angeles last week. MCA staffers and label president Bob Siner (standing at left) transformed an office into a U.S.S.R. dance hall. Reid says he believes John will make a second Russian trek in 1980.

Ertegun again pleaded for funds to do combat with the criminals, jabbing at those publishers, artists, artist managers and recording studio owners who are not contributing to the battle chest and have left the majority of the financing to the record manufacturers.

"This year for the first time there are signs of unrest and crisis on the horizon," he said. "I am sure all kinds of economic measures will be taken, but all of us need to continue with our antipiracy campaign.

"How much is the record industry losing to pirates and home tapers every day? Four or five million dollars? I can only guess. I think it's in that neighborhood. If the companies didn't lose 15% to 20% to the pirates, they might make a healthy profit."

Ertegun said home taping should be called home piracy. Pointing to Singapore, a hotbed of pirate activity, Ertegun said last year 10 million pirate cassettes were exported from there according to his statistics. "Shouldn't the blank cassette manufacturers find out who's using their product?" he asked.

Stephen Stewart, the outgoing director general of the International Federation of Phonograms and Videograms, offered this report on piracy in key markets: Singapore is supplying pirated tapes to Britain and Germany, replacing Hong Kong, which is now under control. In Italy half the tape market belongs to the pirates. In Greece the majority is pirated, in Turkey the entire market is pirate. In Spain and Portugal the fight has just begun. In Israel half of the market is pirate goods. Egypt and Tunisia have come to IFPI for help for the first time.

Stewart reports progress in the U.S., the U.K., Japan, Germany and Australia.

IFPI has just received the first of a three-year annual contribution from America's National Music Publishers Assn. toward its defense budget of $500,000. Stewart said IFPI's budget realistically should be in the $2-$3 million range.

He also announced a committee of technical experts which will probe the development of a system to determine pirate goods. Stewart also mentioned an "early warning system" to alert nations when pirate goods are coming across their borders so that police action may be taken. The problem still exists that many governments and police forces are not yet convinced that piracy of musical properties is a crime worthy of their attention.

The exception of the U.S. federal government was emphasized by the presence on a piracy panel of Ronald Wetherington, supervisory special agent in the FBI's white collar crime section in Washington.

Wetherington said the FBI and the Justice Dept. have taken a "quality case concept" in their stance against disk and tape thievery. The FBI has gone underground in several instances in the last four years with undercover agents opening retail stores, carrying body recorders and using closed circuit television to gather evidence against alleged thieves.

In fact, Wetherington revealed, the government expects an indictment "imminently" against a major East Coast printer involved in alleged counterfeiting activities.

Wetherington noted that organized crime is now heavily involved in music thievery. "The cases we have been involved in reveal that the same people involved in narcotics and loan sharking are also into piracy," Wetherington said.

The federal agent noted that of the 700 pending investigations in the U.S., half involve sound recordings. Noted Wetherington: "Copyright infringement is an important part of white collar crime."

Wetherington cited such undercover activities as "operation copitape," which began in Washington in 1974 and lasted nine months, "operation turntable" which lasted 18 months and was directed out of Jacksonville, Fla., and "operation modsound" which involved 23 locations in five Eastern states. That recent case resulted in two convictions including a three-year term for one person.

Seized records of businesses involved in music thievery indicate that bogus LPs and tapes are finding homes in Europe and the U.S., indicating oceanic movement in both directions of illicit goods.

The problem in the U.S., both Wetherington and Jules Yarnell, special antipiracy counsel for the RIAA agree, is that music thievery is a misdemeanor for a first offense, causing FBI agents and U.S. attorneys to steer clear of this kind of crime because it doesn't make big headlines. The penalty is one year in jail and a $25,000 fine on each count.

Noted Yarnell, another piracy panelist: "We are hoping to have title 18 of the U.S. code changed to make piracy a felony on the first offense." It becomes a felony on the second go-around (two years in jail and $50,000 fine on each count).

So the federal government is using tax evasion, mail fraud, wire fraud and violations of the racketeer-influenced and corrupt organizations statute of the Organized Crime Control Act of 1970 as the means to file strong cases against alleged music thieves.

Yarnell noted that the RIAA's music thievery budget is now $1.4 million. "With companies showing dollar declines this year," Yarnell said, "piracy keeps growing so it's important to stop this financial drain."

Yarnell said that Vermont remains the lone state in the U.S. which does not have antipiracy legislation.

Eleven states have in addition to antipiracy laws antibootlegging statutes which prohibit the unauthorized taping of a live concert of performance off the airwaves. Yarnell said that FBI actions have cut into piracy but there is an increase in counterfeited goods which are more difficult to identify because they are often exact duplicates of the original LP or tape.

Noted Yarnell: "I don't believe dealers don't know when they are buying counterfeit goods and act as fence for stolen merchandise."

Yarnell also noted that counterfeiters are churning out cutouts as these failed recordings are offered to dealers at attractive prices and flood the market. Nesuhi Ertegun said record companies should not sell to dealers caught selling counterfeit goods. He urged manufacturers to come up with a difficult to replicate item in packaging so that the original would stand out from the copy.

He pointed to RCA using embossed lettering on its cassettes and CBS using special paper for the inside of its cassettes and he said WEA was about to come up with its own difficult to duplicate item in its own packaging.

In Italy, governmental legislation promised at last year's IMIC has not happened since that government is out of power and new legislation must be introduced, Curci's Giuseppe Gramitto Ricci reported.

And in Australia, Allan Hely, managing director of Festival Records, noted that the civil and criminal statutes have cut into music thievery to where the loss to the industry there is now down to 1 million Australian dollars from 15 million three years ago. All illegal goods now account for 6.9% of the Australian market, down from 50%.

But Hely noted home taping results in $50 million a year in lost revenue to record companies.

And a growing number of persons at IMIC cited home taping as a major global problem.

Complete coverage of all the IMIC 79 seminars will appear in a forthcoming issue of Billboard.

SAYER ALBUM FOR RUSSIA

MONTE CARLO—Chrysalis Records will have its first album sold in the Soviet Union, a Leo Sayer greatest hits compilation, Chris Wright, the label's joint chairman, revealed at IMIC here last week. The manufacturing-licensing deal with the Soviet government involved three years of negotiations, he said.

Moss & Suchin Strike Deals At IMIC Sessions

MONTE CARLO—Dann Moss and Milt Suchin, newly partnered in the Los Angeles talent management firm of Moss & Suchin Ltd., attended their first IMIC together to seek record and publishing deals for their clients.

Among their clients is Fred Travalena, who Moss says has written 25 songs as part of the comic's plan to get into the music business.

The two veteran agents said they had meetings during IMIC here last week with executives from CES and Arista about disk and publishing arrangements. Additionally, they circulated among the hundreds of international record company officials attending the conference to make their agency known.

"IMIC is watched around the world," notes Moss, "for what develops and comes out of here."

Moss, whose Dann Moss Associates has been in operation seven years, is an attorney who represents England's Legion Music which will open an L.A. office. That company is headed by Steven Bentick.

Suchin, formerly with ICM for 10 years, the last four as senior personal appearance agent, indicates the company would be broad-ranging in its client list and include packaging of artist projects for television and films.

Talent Contest Deadline Nears

NEW YORK—Friday (22) is the deadline for registration for the Big Apple Music Talent Contest sponsored by the Institute of New Cinema Artists' Recording Industry Training Program.

Open to acts between the ages of 13-24, the contest includes rock, r&b, jazz, blues, disco and Latin talent. One year recording contracts will be awarded the winner in each category.

Funded by the U.S. Community Services Administration and the Community Development Agency, the Institute's recording industry program began this year, patterned after its successful cinema program for disadvantaged youth. More information can be obtained by calling (212) 695-0826.

ABC Buying Stock

NEW YORK—ABC plans to acquire on the open market up to 170,000 shares of its common stock for its stock bonus plan. As of June 1, ABC had outstanding 22,676,274 million shares.

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Hot Performing Arts Session Stirs Emotions

Promoters Complain Acts Leave Fold After Reaching Star Status

PHILADELPHIA — Tempers flared and emotions ran high at the Black Music Assn.'s Performing Arts division's breakout session on black concert promoters. It was possibly the most controversial of all sessions.

It was one of four breakout sessions over a two day period at the organization's first Founders' Conference at the Sheraton Hotel here June 9-11.

Other breakout sessions included "Communications: Job Security — A Vanishing Reality," moderated by Rod McGrew, divisional vice president Merchandising Cooperative Merchandising The Realistic Alternative" chaired by Calvin Simpson, vice president of the merchandising division and "Recording: Becoming a Recording Industry Executive - The Challenge of Blacks In The Recording Industry," moderated by LeBaron Taylor divisional vice president.

While the sessions continued with basically the same topics on the second day, Taylor's session was titled "Tapping The International Market — A Plumbing Problem."

The Performing Arts session was chaired by George Woods veteran local radio personality and president of the organization's United Black Concert Promoters and BMA performing arts division vice president Smokey Robinson.

Joining the moderators were Don Fischel of Regency Artists, Sol Saffian of William Morris, personal manager promoter Sid Bernstein, W.H. Luther of the International Assn. of Auditor Managers, promoter and president of Solar Records, Dick Griffey, and Dick Klotzman of International Tour Consultants.

Griffey outlined the problems of blacks in the industry.

Robinson spoke of the responsibility of black performers to their audiences and Woods pointed out that black acts should not be exploited by the promoters.

Joe King of Jackson, Miss. concert promoter, pointed out that one of the problems of black acts is that black promoters will work with the acts in their early stages but when the acts reach star status they no longer play for the black promoter. He cited Teddy Pendergrass as an example.

King insisted he lost money on a Pendergrass show a few years ago but now he cannot book the artist without going through Koltzman's firm. Klotzman claimed 70% of the dates his company did on Pendergrass were 50-50 splits with black promoters.

Sid Bernstein spoke about the problems he had trying to book talent into New York's Radio City Music Hall and called for an investigation into the possibility of kickbacks by concert promoters to the major agencies.

Attorney David Franklin called on BMA to get lists from major black acts showing how many dates they do each year with black promoters. Georgia promoter Leonard Rowe accused the talent buying industry of being the most prejudiced segment of the entertainment industry.

W.H. Luther expressed concern over the lengthy riders covering food and liquor needs of artists. He believes these excessive riders are the biggest problems currently facing promoters.

The Rev. Hosea Williams, civil rights activist who recently brought the plight of the black promoters to the fore (Billboard, May 12), declared that the promoters problem is definitely racial.

New York-based promoter Sparks Martin criticized Donna Summer for not playing for black promoters. He also verbally attacked Stevie Wonder for not touring in the last five years.

In another area, the first day's merchandising session, with Calvin Simpson chairing, had panelists Jerry Richman, president of Richman Bros. sportswear and developer of the Music Liberty concept, which encouraged crowds at the concerts to buy Levi Leonard, president of Record World Store, Chicago; Ras Mo-Klin owner of Ras Music Library Store, Philadelphia retailer; Eddie Gilreath, national sales manager for black music, Warner Bros. Records; and Jim Tyrrell, president of the newly formed T-Electric Records.

The second day had panelists Ted Hudson, chairman of BMA's marketing & merchandising division and owner of Ted's One-Stop, St. Louis and Oscar Fields, WEA vice president merchandising black music.

Tyrrell pointed out that "There's not enough advertising to the black dealer and there's not enough quality advertising going to these dealers." In situations where the black merchants are getting radio commercial time, the complaint is that the manufacturer is giving them the time on low-rated stations and at times where their potential record buyers do not listen to the radio.

There's a strong feeling among small volume black music dealers that since they have little or no appreciation as to the workings of advertising campaigns and allocations and don't know to whom they could complain they are being left out when advertising money is passed out or just handed a few crumbs.

Another complaint is the lack of adequate promotional LP copies to play in-store and that certain stores are able to sell promo copies by the hundreds and no one does anything about it.

Representatives of manufacturers in attendance explained that the fault is not with the record company, which generally has liberal policies on pressing promos. MCA alone it was stated, allocated 53 million last year for promo copies but that there are massive "leaks" along the line.

Financing is another major problem for dealers who wish to obtain loans from banks or applying for a Small Business Loan. It was explained that BMA has already begun to address itself to the business end of the small volume dealers operations.

Much consideration pro and con was given to an alternative concept created by the Music Library concept in the Philadelphia market. Richman created an advertising cooperative among 20-or-so-some-stops customers who are all small volume independent black music retailers.

While maintaining their own business independence and identities all advertising and even point-of-purchase materials, are handled under the Music Library umbrella.

Most objection voiced to the Music Library concept is the fact that the customer funds a participant and not an actual partner in the program. The members have no proprietary rights to the Music Library name or its identifying logo, and no right to continue using it as it exists at the whim of Richman who is the sole owner of the name and logo.

Under the "Communications" seminar came proposals that BMA act as a clearing house for information on radio deregulation. Specifically, Rod McGrew and BMA's legal council Leonard Sagot promised to:

1- Send mailgrams to Washington pressing to get black Congressman Mickey Leland of Texas a director involved with the Congressional subcommittee considering the controversal Van Derlin bill HR3333.

2- Disseminate information on the particulars of HR3333 and all other deregulation actions.

3- Disseminate information on how blacks may protect their positions at stations through union organizing and individual contracts.

Panelists for the sessions were Nolan Bowie executive director of the Citizens Communications Center, Lionel Monagas a member of the FCC staff, Louis Richards general organizer for the International Brotherhood of Teamsters and Dorothy Moore of the National Labor Relations Board.

The group also tackled the subject of responsibility in music centered around the long-time debate on whether or not songs with suggestive lyrics should be programmed on black radio.

Stevie Wonder supported the rights of artists to express themselves.

J.D. Black, head of the Young Programmers Coalition presented a contrasting view stating that his group is taking a stand against songs that "Destroy young black minds."

McGrew emphasized the programmers responsibility to present positive images to the black community and that artists can write "anything they want, but I don't have to play it."

One of the two general sessions, "Black Music And Black Music Artists In The '80s" centered around

(Continued on page 78)

HELLO JIMMY—President Jimmy Carter greets Evelyn "Champagne" King at the White House while her manager Bob Schwaid looks on during a buffet dinner and performance in honor of the Black Music Assn.

This article prepared by Jean Williams, Bob Ford Jr., Maurice Orodenker and Nelson George, all of whom were in Philadelphia as reporters.

PUZZLE?

PHILADELPHIA—"We all know what the problems are. These problems have existed for many years. Let's get organized, then go out and solve them. We're not about picketing. We don't want to force anybody to do anything. We want to see how smart we are, see if we can figure out this puzzle," said Kenneth Gamble, president and co-founder of the Black Music Assn. at a breakfast meeting at the organization's first Founders' Conference.

BMA Sets Priorities And Goals

• Continued from page 1

ending up in record bins before they're even catalog, and to urge BMA members of services the organization has been conducting about radio and related problems.

Rod McGrew, BMA's vice president of communications, pointed out that his division, among other things, will talk to artists about their responsibility in music.

LeBaron Taylor, the organization's vice president recording explained that his division has the mission to advise record industry representatives on how to improve their positions in the business. He also touched on the fact that blacks in the industry are not required to work only in special markets, as has historically been the case.

Smokey Robinson, vice president of the performing arts division, will attempt to get a "fair deal" for black promoters with the black artists. He also pointed out the role and obligation of radio, trade charts, the songwriter and publishers in the music industry.

Through its performing arts division, BMA proposes to sponsor concerts with one major concert yearly.

The organization brought in the Rev. Leon H. Sullivan, head of Opportunities Industrialization Center (OIC) to speak on Sunday. He clearly advised the gathering of methods by which BMA may raise capital and become more of an influence in the entertainment industry.

Larl Graves, publisher of Black Enterprises magazine, at the Warner Bros. sponsored dinner, provided the audience with some alarmingly low statistics on black ownership in the industry.

Gospel music was given possibly its biggest shot in the arm, when reportedly, for the first time, a label (Light Records) sponsored a major tribute to gospel, pulling in a packed house. Andrae Crouch was the guest of honor at the event where Stevie Wonder and the Dixie Humming bird also performed.

The conference was kicked off at the White House where President and Rosalyn Carter proclaimed June Black Music Month.

More than 600 persons from numerous professions were present to hear Carter praise black music and BMA for what the two mean to the U.S. He touched on the history of black music and how necessary an organization like BMA is to the nation.

BMA presented to the president and guests a glimpse of some of the [illegible] black music ranging from rock 'n' roll as performed by Chuck Berry to gospel with Andrae Crouch and Sarah Jordan Powell to the disco offerings of Evelyn "Champagne" King and the mellow ballads of Billy Eckstine.

On the other hand, it closed its conference with a tribute to NATRA at a Columbia sponsored dinner. All past NATRA heads were saluted and present to accept the honor were E. Rodney Jones, Ed Wright, Dr. Cecil Hale and Jack Gibson.

Between the kickoff and the closing, a highlight of the conference was a BMA produced film dealing with black music.

One of the outstanding evenings was the Warner Bros. dinner when Bob Marley performed to a SRO crowd. Stevie Wonder joined Marley for one of Marley's tunes. The Emotions also were well received at Columbia's banquest.

Other labels hosting activities were Arista, A&M, 20th Century-Fox Records, Casablanca, Light, MCA and Atlantic.

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.....but we're going

Nöel

Dancing Is Dangerous! Noel's July-released, 12-inch, white-beat disco single makes John Travolta look like King Kong and Olivia Newton-John sound like a reject muffler. It precedes her brand new album by just one month. Dancing Is Dangerous. The single. The album. And Noel.

Interview

Interview. A new British signing that injects much-needed sophistication into the sheer energy of New Wave rock music. Interview's first album is slated for release in late July/early August. And the band themselves begun their first US tour later this year.

You're about to be Interviewed.

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Nöel. And Mike Oldfield.
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don't go anywhere empty-handed.
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In America, we mean business.

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The Records
The Records. An amazing amalgam of The Eagles and Elvis Costello with a touch of Blue Oyster Cult thrown in. And that's only the predictable part. 'Starry Eyes' – their first US single released this month – has already been warmly received in the trades and the radio tip sheets. Hard on its heels, in July, comes the band's first album here in America. It's backed a really heavy promo campaign. Stock up on The Records. Then sell 'em.

Mike Oldfield
Mike Oldfield's incredible 'Tubular Bells' (12 million sales worldwide) has already made more than its mark in the US. At the top of the album charts. As the theme to 'The Exorcist'. Now Mike's hard at work on a new, a very new album. You can hear it in the Fall.

The Motors
The Motors' last album 'Approved By The Motors' and their two American single releases 'Airport' and 'Forget About You' have already enjoyed wide acclaim in the US. The band are currently working on a new album. It'll do for the American rock market what Colombus did for the continent. Get your browsers ready.

Shooting Star
Shooting Star is Virgin America's very first, home grown US signing. They play powerful, beautiful, 24-carat rock'n'roll music. Their first album 'Shooting Star' is scheduled for release in late August. And it's produced by Gus Dudgeon. [illegible] predict. Shooting Star will [illegible]

Virgin

....and this is where we're coming from.

In June 1970, Virgin Records' President Richard Branson was just a sweet young English judge's son without a care in the world. It took one doting aunt with a twenty billion dollar fortune to make that world collapse. In a very inconsiderate moment, she died. She left every penny to Richard. And she made one condition: lose the lot by 1980.

In those days of course, twenty billion was quite a pile. Richard had to start thinking. Fast. So he just went right out and tried to give it away. But he was pretty sneaky about the whole thing.

First he blew a straight ten million on rock'n'roll records. Then he dropped twice as much on a chain of run-down stores in Britain's biggest cities – London, Birmingham, Manchester, Leeds, Liverpool, Bristol, Glasgow, Newcastle, Edinburgh – anywhere that was expensive and crowded. Next he recruited a team of laid-back, unemployable hippies to give his stocks away at suicidal prices. He called the company Virgin. Somehow, it seemed appropriate.

The results were disastrous. The records moved like wildfire. The hippies bought more. They even cut their hair. Pretty soon, there was even more money to get rid of.

It was a worrying time for Richard. Then, miraculously, a way out presented itself. His eye fell on an advertisement in a very exclusive, upper-class English magazine: "For Sale. Huge, semi-derelict 16th Century haunted country house. No running water. Extensive and desolate grounds. Large staff of idle retainers. Miles from anywhere. Suit mad recluse with money to burn. No heating."

Why not turn the place into the world's most elaborate recording studio? That would surely soak up the cash! Recruiting a rambling and inexperienced Irishman to knock the project out of shape, Richard Branson sat confidently back to watch the money roll out.

The results were disastrous. The studio made a fortune. Extravagantly wealthy rock stars booked The Manor solid. The Irishman had an unforseen knack with a tape machine. The combination of seclusion and technical perfection was a winner from the word go.

Things looked pretty grim. It was 1973. Virgin's 24 record stores had caught the imagination of the country. The Manor Studios had done the same. The company's pair of 24-track mobiles were turning up in the boudoirs of the stars with the regularity of room service. But at least the studios could be neutralised.

Richard's next brainwave – the one that would lose his money and save his bacon – had the simplicity of pure genius. A record label. Carefully designed to fill the studios day and night. With a succession of very poor, very serious, very non-paying musicians. Who looked upon commercial pop songs with utter contempt. Who were intent on producing a series of interminable, wordless symphonies with no chance at all of making a red cent.

First off the production line was Mike Oldfield's 'Tubular Bells.' It topped the charts in seventeen different countries, including Britain and America. It was adopted as the theme to 'The Exorcist.' So far, its total world sale falls just short of 12 million copies.

It was the same depressing story with practically every artist who came the label's way. Even the notorious Sex Pistols, the group who successfully swindled over two million dollars from the other companies they infested, went right on making money for poor old Virgin Records.

Now, in 1979, the list of money-losing ideas grows longer and longer. The Venue. Europe's biggest nightclub bang in the centre of London. About as hospitable as an airplane hanger. Permanently packed. The Townhouse. A high-priced studio complex on a piece of London's most costly real estate. Permanently booked. Last year, Virgin even bought a chunk of the Virgin Islands. A slab of rock with no running water, no electricity... now a studio there... But last month, someone went and discovered oil on the island next door!

Right now, in June 1979, old Aunt Marigold's deadline is getting dangerously tight. So where better for Virgin to turn than the largest, most expensive, most powerful, most complex rock market in the world?

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Vol. 91 No. 25

Commentary

A Crutch Called 'Crossover'

BY WESLEY ROSE

The country music industry is alive and continues to grow, but it's splintering because we have many artists produced and record companies thinking "crossover."

Crossover to me means: Let's cut a pop record. A really great country record crosses over because of the type of record it is. You don't have to bend over backwards to put thumb tacks or strings or saxophones in it.

When some of these country folks go into the studio they really intend to come up with a pop record. A good many of them would probably rather become No. 1 pop than No. 1 country.

As far as the country music industry is concerned, we are being used. We see a good many artists—even pop artists such as Barbra Streisand, Neil Diamond and Tom Jones—who are great pop artists getting into the country charts.

That's about as believable to me as if they got into the r&b charts. But the r&b people have them act all together—you can read their charts and see that it's all r&b.

If country music had started with crossovers there wouldn't be a country music industry today.

As a music publisher and a record man, I have always used the charts as a report card. I wanted to believe everything I saw in them. Today, however, the charts are working backwards—and I am going to particularly point out the Billboard charts.

The reason I'm pointing to the Billboard charts is that when we talk to disk jockeys, that's the first thing they ask.

Do you have a star on Billboard? I don't frankly feel that even a small minority of them listen to records.

Wesley Rose: "Country music is bigger than all of us."

Instead of getting information from the radio stations, you're getting a ping-pong bounce back. When a record is in the charts with a star for a couple of weeks, then the station schedule it and turn it in. As they keep reporting it, you have a record going up that has nothing to do with the public. You're not wanted information and you're not getting it.

'It's hypocritical to ask a country station to play pop'

The structure of the charts leads to this problem. Some 105 or 110 sampling stations of radio reporters constitute more than 105 publishers could represent country music. It's bigger than all of us. Any sample below 200 or 250 makes me believe that the chart has to be wrong.

Rather than using a radio station weighting formula, each station is entitled to one vote. In each station, each make a hit record or start a hit record. Some of the sampled stations are what we call "waiting stations." They'll wait and often tell our promotion staff: "As soon as the record gets into the top 20, call us."

This means that when a record gets into the top 20, they'll play it whether they think it's good or not. That's not the intent of the charts, and these folks normally do not sell records. Some of the stations in the biggest markets are not record selling stations. They don't have the proper listeners.

Certain stations call themselves country. But I call some of these stations "pseudo country." The only country record you hear on them are all disk jockey jingles. They go back to Hank Williams, Ernest Tubb, Red Foley and all of the past—but realize that they are pop hits and great records. Then they immediately put in another record and that sounds as if they've got a symphony, some of it's so hard to tell whether you're tuned to a country station or a pop station.

I'm not in favor of pop music at all, sir. We have pop artists here but we never ask a country station to play our pop artists. It's wrong. Be practical and take advantage of the situation.

There are a lot of places taken on the Billboard country charts by pop artists, and pop records made by country artists who are getting cornered into doing these kinds of record because they honestly feel that's the only way they can get on a weighted chart.

A lot of people really get into country music because somebody transferred them to that point. They don't understand it and probably don't like it. A disk jockey or music director who does not like country subconsciously has a crutch he calls crossover. That's where we get the mixture and why we no longer have a real country chart or real country station.

Many of these people don't want to call themselves country, which is agreeable to me. But they should also serve notice that when they are put in the country charts, they are still not country. It's a falsehood for some of these acts to be on the country charts.

You have some country promoters out there who are just starting. They pick up the country chart and lets us say that the No. 1 record is by Tom Jones. There's no way they can get Tom Jones to play a country concert show, but they don't know enough to book somebody who is country. And if they do book Tom Jones and advertise him as country, they'll find the public knows better. They wouldn't get any country fans there. Thus it get less pop fans because he's a great pop artist and a great singer.

Some songwriters have a tendency to start writing pop songs under the name of crossover, and they may lose that magic that made country music.

I wonder institutions provide proof that people want country music, like "Grand Ole Opry" and the international country music festival in Wembley.

The "Grand Ole Opry" is sold out weeks and months in advance—it must have 20,000 to 30,000 people a week. When the Wembley festival took on in England, the artists that got the biggest response are pure country artists. When crossover artists play there, they're in for a shock. The fans just don't respond. Some of those artists should be performing in Las Vegas.

'Some of those acts should be performing in Vegas'

I'd like to see country radio listen to records and play the records they think are the greatest country records. Some stations think that if you play Barbra Streisand, they may get 22 doctors and a psychiatrist to listen. You've got to play for the people who are tuned in.

It might also be a bad idea for those stations sincerely believe-

(Continued on page 71)

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir,

Due to the sad first quarter results of the record industry, I think a few points must be expressed within the leadership of the industry.

Why, for instance, is their more management available in Europe than in the U.S.?

We are losing large sums of money by allowing members of our executive staffs to make jobs for other labels and by overspending on production costs. Finding a better job with more money is not always the answer. Loyalty goes out the window.

The European attitude is to watch corporate money like it was your own. I don't travel first class all the time. What is the sense of that?

Some years call for abnormal budgets. But we should be aware of what is the norm. A major drop by a performer on occasion will not affect the steady progress of a company whose roster has enough depth. One needs to combine business with legalities, know the value of a dollar and what one is buying.

[illegible] up [illegible] right hand. I'd only have money. Any change [illegible] by disrupting a department. There must be contact with the [illegible] executive. A weekly [illegible] between [illegible] department heads is a must. It [illegible] people [illegible] their [illegible].

Recording costs are much too high. [illegible] as to $3,000 [illegible] for [illegible] unknown artists. Any spend somewhere. [illegible] budgets were [illegible] only a [illegible] ago.

Accounting is important. I don't believe in signing many names to one can't control them and often want more back the costs. It is better to work with new talent and not have to pull millions out of your budget.

When budgeting recording costs, one ought to set up a department to watch production expenditures. Overruns affect not only the corporation, but the artist who often won't ever see a penny in royalties. Incentive [illegible] a record [illegible] or under budget and in studio [illegible] at [illegible] other [illegible].

[illegible] should be made [illegible] and [illegible] decision that is not working, or getting too expensive. Why [illegible] it [illegible] what's only a [illegible] necessary [illegible] [illegible] talking about independent [illegible] [illegible]. We [illegible] whether they'll repeat their hit. We have to make [illegible] decisions.

I don't believe in the distribution of other people's labels. It is better to make a production deal; you'll make the same money. A promotion man can't work as hard on other labels as he will on his own. Producers could get a better shake with a production rather than a label deal, if they're willing to forget their ego trip.

Vittorio Benedetto
President
Camerica Music Inc.
New York, N.Y.

Billboard Singles Radio Action

Playlist Top Add Ons ★ Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (6/14/79)

TOP ADD ONS –NATIONAL

POCO – [illegible]
(D) DONNA SUMMER – [illegible]
GERRY RAFFERTY – [illegible]

PRIME MOVERS–NATIONAL

(D) ANITA WARD – [illegible]
(D) EARTH WIND & FIRE – [illegible]
ELECTRIC LIGHT ORCHESTRA – [illegible]

BREAKOUTS–NATIONAL

BARBRA STREISAND – [illegible]
(D) CHIC – [illegible]
WINGS – Getting Closer (Capitol)

D – Discotheque Crossover

ADD ONS – [illegible]

PRIME MOVERS – [illegible]

BREAKOUTS – [illegible]

at Regional and National levels

Pacific Southwest Region

● TOP ADD ONS

DONNA SUMMER – [illegible]
ANITA WARD – [illegible]
GERRY RAFFERTY – [illegible]

★ PRIME MOVERS

RAYDIO – [illegible]
CARLY SIMON – [illegible]
POCO – [illegible]

BREAKOUTS

ABBA – [illegible]
ELTON JOHN – [illegible]
KISS – [illegible]

Pacific Northwest Region

● TOP ADD ONS

(D) ANITA WARD – [illegible]
(D) DONNA SUMMER – [illegible]
(D) McFADDEN & WHITEHEAD – [illegible]

★ PRIME MOVERS

EARTH WIND & FIRE – [illegible]
ELECTRIC LIGHT ORCHESTRA – [illegible]
DR HOOK – [illegible]

BREAKOUTS

BARBRA STREISAND – [illegible]
WINGS – [illegible]
JAMES TAYLOR – [illegible]

North Central Region

● TOP ADD ONS

PETER FRAMPTON – [illegible]
EARTH WIND & FIRE – [illegible]
POCO – [illegible]

★ PRIME MOVERS

(D) ANITA WARD – [illegible]
REX SMITH – [illegible]
(D) THE JONES GIRLS – [illegible]

BREAKOUTS

BARBRA STREISAND – [illegible]
WINGS – [illegible]
VAN HALEN – [illegible]

Southwest Region

● TOP ADD ONS

ABBA – [illegible]
DONNA SUMMER – [illegible]
REX SMITH – [illegible]

★ PRIME MOVERS

ANITA WARD – [illegible]
ELECTRIC LIGHT ORCHESTRA – [illegible]
DAVID NAUGHTON – [illegible]

BREAKOUTS

WINGS – [illegible]
VAN HALEN – [illegible]
BARBRA STREISAND – [illegible]

Midwest Region

● TOP ADD ONS

GERRY RAFFERTY – [illegible]
REX SMITH – [illegible]
CHEAP TRICK – [illegible]

★ PRIME MOVERS

RICKIE LEE JONES – [illegible]
(D) ANITA WARD – [illegible]
KENNY ROGERS – [illegible]

BREAKOUTS

ABBA – [illegible]
POCO – [illegible]
JAMES TAYLOR – [illegible]

KHJ – LA
- ABBA – [illegible]
- RAYDIO – [illegible]

D● ANITA WARD – [illegible]
D● DONNA SUMMER – [illegible]

KRTH (FM) – LA
- POCO – [illegible]
- RAYDIO – [illegible]
- BARBRA STREISAND – Main Event (Columbia)

D● DONNA SUMMER – [illegible]

KFI – LA
D● DONNA SUMMER – [illegible]
- CHEAP TRICK – [illegible]

KFXM – San Bernardino
- ELTON JOHN – [illegible]
- BLONDIE – [illegible]
- KENNY ROGERS – [illegible]
- VAN HALEN – [illegible]

KERN – Bakersfield
- ELTON JOHN – [illegible]
- WINGS – [illegible]
- VAN HALEN – [illegible]

D● DONNA SUMMER – [illegible]

KOPA – Phoenix
- KISS – [illegible]

D● CHIC – [illegible]
- PETER FRAMPTON – [illegible]
- JOHN STEWART – [illegible]

KTKT – Tucson
- NICOLETTE LARSON – [illegible]

D● ANITA WARD – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- EARTH WIND & FIRE – [illegible]

KQEO – Albuquerque
- BARBRA STREISAND – [illegible]
- WINGS – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- VAN HALEN – [illegible]

KENO – Las Vegas
- KISS – [illegible]
- PETER FRAMPTON – [illegible]
- POCO – [illegible]
- EARTH WIND & FIRE – [illegible]

KFMB – San Diego
- ELTON JOHN – [illegible]
- CARLY SIMON – [illegible]
- DR HOOK – [illegible]
- GERRY RAFFERTY – [illegible]

KFRC – San Francisco
- McFADDEN & WHITEHEAD – [illegible]
- BARBRA STREISAND – [illegible]
- ANITA WARD – [illegible]
- DONNA SUMMER – [illegible]

KYA – San Francisco
- SUZI QUATRO – [illegible]
- BARBRA STREISAND – [illegible]
- EARTH WIND & FIRE – [illegible]
- KENNY ROGERS – [illegible]

KLIV – San Jose
- ELTON JOHN – [illegible]
- ATLANTA RHYTHM SECTION – [illegible]
- BARBRA STREISAND – [illegible]
- SUZI QUATRO – [illegible]
- ROD STEWART – [illegible]

KROY – Sacramento
- ATLANTA RHYTHM SECTION – [illegible]
- BARBRA STREISAND – [illegible]
- REX SMITH – [illegible]
- DONNA SUMMER – [illegible]

KYNO – Fresno
- ANNE MURRAY – [illegible]
- BARBRA STREISAND – [illegible]
- SISTER SLEDGE – [illegible]
- EARTH WIND & FIRE – [illegible]

KGW – Portland
- BARBARA MANDRELL – [illegible]
- JAMES TAYLOR – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- DR HOOK – [illegible]

KING – Seattle
- WINGS – [illegible]
- ANITA WARD – [illegible]
- EARTH WIND & FIRE – [illegible]
- VAN HALEN – [illegible]

KJRB – Spokane
- RAYDIO – [illegible]
- BARBRA STREISAND – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- JOHN STEWART – [illegible]

KTAC – Tacoma
- ATLANTA RHYTHM SECTION – [illegible]
- ANITA WARD – [illegible]
- SISTER SLEDGE – [illegible]
- REX SMITH – [illegible]

KCPX – Salt Lake City
- DONNA SUMMER – [illegible]
- FRANKIE GOLD – [illegible]
- JAY FERGUSON – [illegible]
- ATLANTA RHYTHM SECTION – [illegible]

KRSP – Salt Lake City
- WINGS – Getting Closer (Columbia)
- RAYDIO – [illegible]
- DR HOOK – [illegible] Breakin' My Heart (Capitol) 23 15
- EARTH WIND & FIRE – [illegible]

KIMN – Denver
- CHEAP TRICK – [illegible]
- ABBA – [illegible]
- RICKIE LEE JONES – [illegible]
- REX SMITH – [illegible]

KJR – Seattle
- PETER FRAMPTON – [illegible]
- ANITA WARD – [illegible]
- CARRIE LUCAS – [illegible]
- ROGER VOUDOURIS – [illegible]

KYYI – Seattle
- PETER FRAMPTON – [illegible]
- ELTON JOHN – [illegible]
- KENNY ROGERS – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]

KCBN – Reno
- LAZY RACER – [illegible]
- JAMES TAYLOR – Jo On The Roof
- ANITA WARD – [illegible]
- KISS – [illegible]

CKLW – Detroit
- BARBRA STREISAND – [illegible]
- EARTH WIND & FIRE – [illegible]

D● THE JONES GIRLS – [illegible]

WDRQ – Detroit
- LANI HALL – [illegible]
- NIGHT LIFE UNLIMITED – [illegible]

D● DONNA SUMMER – [illegible]
- 5 SPECIAL – [illegible]

WTAC – Flint

D● DAVID NAUGHTON – [illegible]
- CARLY SIMON – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]

D● EARTH WIND & FIRE – Boogie Wonderland (ARC)

Z 96 (WZZR-FM) – Grand Rapids
- GERRY RAFFERTY – [illegible]
- PETER FRAMPTON – [illegible]
- CHEAP TRICK – [illegible]
- KENNY ROGERS – [illegible]

WAKY – Louisville
- ATLANTA RHYTHM SECTION – [illegible]
- POCO – [illegible]
- RICKIE LEE JONES – [illegible]

D● SISTER SLEDGE – [illegible]

WBGN – Bowling Green

D● CHIC – Good Times (Atlantic)
- MANFRED MANN'S EARTH BAND – [illegible]

D● ANITA WARD – [illegible]
- KISS – [illegible]

WGCL – Cleveland
- PETER FRAMPTON – I Can't Stand It No More (A&M)
- KANSAS – [illegible]

D● ANITA WARD – [illegible]
- EARTH WIND & FIRE – [illegible]

WZZP – Cleveland
- KENNY ROGERS – [illegible]
- BLACKFOOT – [illegible]
- REX SMITH – [illegible]

D● ANITA WARD – [illegible]

Q 102 (WRRQ-FM) – Cincinnati

D● EARTH WIND & FIRE – Boogie Wonderland (ARC)

D● ANITA WARD – [illegible]
- JOHN STEWART – [illegible]
- POCO – [illegible]

WNCI – Columbus
- PETER FRAMPTON – [illegible]
- GERRY RAFFERTY – [illegible]
- VAN HALEN – [illegible]

D● ANITA WARD – [illegible]

WCUE – Akron
- WINGS – [illegible]
- BARBRA STREISAND – [illegible]

D● ANITA WARD – [illegible]
- McFADDEN & WHITEHEAD – [illegible]

13 Q (WKTQ) – Pittsburgh
- WINGS – [illegible]
- ABBA – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- ART GARFUNKEL – [illegible]

WPEZ – Pittsburgh
- JOE JACKSON – [illegible]
- KISS – [illegible]
- VAN HALEN – [illegible]
- REX SMITH – [illegible]

KILT – [illegible]
- VAN HALEN – [illegible]
- ABBA – [illegible]
- DONNA SUMMER – [illegible]
- DR HOOK – When You're In Love With A Beautiful Woman (Capitol)

KRBE – Houston
- NIGHT – [illegible]
- MARSHALL TUCKER BAND – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- REX SMITH – [illegible]

KLIF – Dallas
- ATLANTA RHYTHM SECTION – [illegible]
- ABBA – [illegible]
- RICKIE LEE JONES – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]

KHUS-FM – Dallas
- JOE JACKSON – [illegible]
- DONNA SUMMER – [illegible]
- JOHN STEWART – [illegible]
- ANITA WARD – [illegible]

KFJZ-FM (Z-97) – Ft Worth
- DONNA SUMMER – [illegible]
- ELECTRIC LIGHT ORCHESTRA – [illegible]
- BILLY JOEL – [illegible]
- RANDY VANWARMER – [illegible]

KINT – El Paso
- ELTON JOHN – [illegible]
- DR HOOK – [illegible]
- REX SMITH – [illegible]
- ANITA WARD – [illegible]

WNOK – Oklahoma City
- DONNA SUMMER – [illegible]
- REX SMITH – [illegible]
- ANITA WARD – [illegible]
- JOHN STEWART – [illegible]

KELI – Tulsa
- ANNE MURRAY – Shadows In The Moonlight (Capitol)
- EDDIE RABBITT – Suspicions (Elektra)
- EARTH WIND & FIRE – Boogie Wonderland (ARC)
- DAVID NAUGHTON – Makin' It (Arista)

WTIX – New Orleans
- WET WILLIE – [illegible]
- BARBRA STREISAND – [illegible]
- EARTH WIND & FIRE – Boogie Wonderland (ARC)
- K.C. & THE SUNSHINE BAND – [illegible]

WNOE – New Orleans
- ROBERT JOHN – [illegible]
- WINGS – [illegible]
- REX SMITH – [illegible] Always (Columbia) 29 10
- DAVID NAUGHTON – [illegible]

KEEL – Shreveport
- WINGS – [illegible]
- RAYDIO – You Can't Change That (Arista)
- ANITA WARD – [illegible]
- DAVID NAUGHTON – [illegible]

WLS – Chicago
- EARTH WIND & FIRE – Boogie Wonderland (ARC)
- REX SMITH – [illegible]

D● ANITA WARD – [illegible]
- RICKIE LEE JONES – [illegible]

WEBM – Chicago
- WAR – [illegible]
- GERRY RAFFERTY – [illegible]
- RICKIE LEE JONES – [illegible]
- RANDY VAN WARMER – [illegible]

WROA – Rockford
- KISS – [illegible]
- EDDIE RABBITT – [illegible]
- CHEAP TRICK – [illegible]
- DAVID NAUGHTON – [illegible]

WIFE – Indianapolis
- GERRY RAFFERTY – [illegible]
- ELTON JOHN – [illegible]

D● DAVID NAUGHTON – [illegible]

D● DONNA SUMMER – Bad Girls (Casablanca)

WNDE – Indianapolis
- ATLANTA RHYTHM SECTION – Doin' Or Die (A&M)

D● ANITA WARD – [illegible]
- ROGER VOUDOURIS – [illegible]

D● ANITA WARD – [illegible]

Continued from page 25

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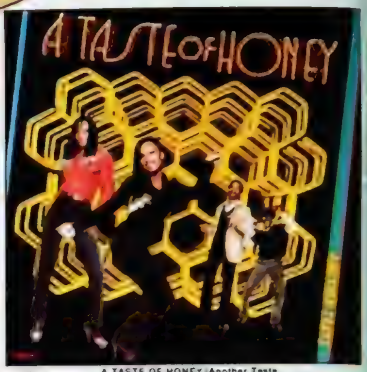
WINGS
Dear Art Dept.
I got a test pressing from the factory of our new album but they went two single-sided discs, so I decided to stick them together. I got my super glue out, lined the two records up and stuck them, but I got it wrong and when I tried to play it the hole in the middle didn't fit. I tried to pull it apart but the record broke, so I ended up throwing it on the fire. After about 5 minutes of vinyl-smoke filling the room I picked it up and threw the whole thing out into the garden.
Anyway, the next day I took some photos and I thought it might be a good idea to use the burnt record as part of your advertising campaign. Let me know what you think.
All the best,
Paul McCartney
DEAR PAUL
WE GOT YOUR IDEA AND FEEL WE MAY BE ABLE TO WORK IT IN SOMEWHERE, BUT THINK THAT OUR CAMPAIGN SAYS IT ALL.
ART DEPT.
On Columbia Records and Tapes.

The CAPITOL THIS MONTH'S

AMERICA / Silent Letter
SO-11950 • 8XO-11950 • 4XO-11950

THE KNACK / Get The Knack
SO-11948 • 8XO-11948 • 4XO-11948



A TASTE OF HONEY / Another Taste
SOO-11951 • 8XOO-11951 • 4XOO-11951

SUN / Destination: Sun
ST-11941 • 8XT-11941 • 4XT-11941

BILLY "CRASH" CRADDOCK / Laughing And Crying Living And Dying
ST-11946 • 8XT-11946 • 4XT-11946

CALDERA / Dreamer
ST-11952 • 8XT-11952 • 4XT-11952

ASLEEP AT THE WHEEL / Served Live
ST-11945 • 8XT-11945 • 4XT-11945

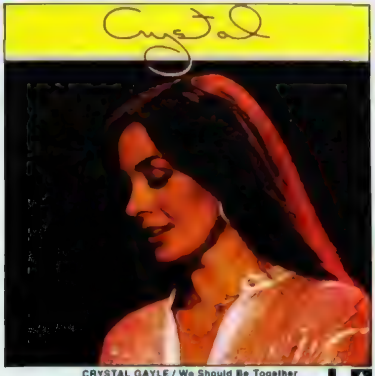
NANCY WILSON / Life, Love And Harmony
ST-11943 • 8XT-11943 • 4XT-11943

Capitol Records
EMI AMERICA

MARKET

RELEASES NOW IN STOCK

LONG JOHN BALDRY / Baldry's Out!
SW-17015 • 8XW-17015 • 4XW-17015



CRYSTAL GAYLE / We Should Be Together
UALA-969-H • UAEA-969-H • UACA-969-H

BILLY FALCON / Improper Attire
UALA-967-H • UAEA-967-H • UACA-967-H

VIVIAN REED / Ready And Waiting
UALA-970-H • UAEA-970-H • UACA-970-H

PRECIOUS WILSON & ERUPTION / Leave A Light
SW-50061 • 8XW-50061 • 4XW-50061

CHAPTER 8 / Chapter 8
SW-50056 • 8XW-50056 • 4XW-50056

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Dolly
"GREAT BALLS OF FIRE"
DOLLY'S LATEST INCLUDES THE SMASH HIT SINGLE,
"YOU'RE THE ONLY ONE"
RCA
PRODUCED BY DEAN PARKS AND GREGG PERRY FOR ONE ENTERTAINMENT COMPANY
EXECUTIVE PRODUCERS: DOLLY PARTON & CHARLES KOPPELMAN

Billboard Singles Radio Action

Based on station playlists through Thursday (6/14/79)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 18

WOKY – Milwaukee

- ★ GERRY RAFFERTY – Days Gone Down (UA)
- ● CHEAP TRICK – I Want You To Want Me (Epic)
- ★ DIONNE WARWICK – I'll Never Love This Way Again (Arista) 27 24
- ★ KENNY ROGERS – She Believes In Me (UA) 13 9

WZUU-FM – Milwaukee

- ★ SPYRO GYRA – Morning Dance (Infinity)
- ★ ABBA – Does Your Mother Know (Atlantic)
- D● DAVID NAUGHTON – Makin' It (RSO) 15 6
- ★ CHEAP TRICK – I Want You To Want Me (Epic) 17 10

KSLQ-FM – St. Louis

- ★ BRAM TCHAIKOVSKY – Girl Of My Dreams (Polydor)
- ★ MARSHALL TUCKER BAND – Last Of The Singing Cowboys (WB)
- D● ANITA WARD – Ring My Bell (TK) 8 5
- D● DONNA SUMMER – Bad Girls (Casablanca) 30 20

KIDR – St. Louis

- ★ BARBARA MANDRELL – If Loving You Is Wrong (MCA) 8 4
- ★ KENNY ROGERS – She Believes In Me (UA) 7 4

KIOA – Des Moines

- ★ JOHN STEWART – Gold (RSO)
- ★ ANNE MURRAY – Shadows In The Moonlight (Capitol)
- ★ STYX – Renegade (A&M) 12 2
- ★ CHEAP TRICK – I Want You To Want Me (Epic) 18 10

KDWB – Minneapolis

- ★ JAMES TAYLOR – Up On The Roof (Columbia)
- ★ PETER FRAMPTON – I Can't Stand It No More (A&M)
- ★ CHEAP TRICK – I Want You To Want Me (Epic) 9 3
- ★ NIGEL OLSSON – Little Bit Of Soap (Bang) 18 8

KSTP – Minneapolis

- ★ DIONNE WARWICK – I'll Never Love This Way Again (Arista)
- ★ BARBRA STREISAND – Main Event (Columbia)
- ★ REX SMITH – You Take My Breath Away (Columbia) 26 1
- ★ RICHIE LEE JONES – Chuck E's In Love (WB) 9 7

WHB – Kansas City

- ★ GERRY RAFFERTY – Days Gone Down (UA)
- ★ RAYDIO – You Can't Change That (Arista)
- ★ ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet) 19 14
- ★ ROD STEWART – Ain't Love A Bitch (WB) 11 8

KBEQ – Kansas City

- ★ JOHN STEWART – Gold (RSO)
- ★ TRIUMPH – Hold On (RCA)
- ★ ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet) 30 15
- D● ANITA WARD – Ring My Bell (TK) 40 30

KKLS – Rapid City

- ★ WINGS – Getting Closer (Columbia)
- ★ KANSAS – People Of The Southwind (Kirshner)
- ★ ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet) 25 20
- ★ ABBA – Does Your Mother Know (Atlantic) X 24

KQWB – Fargo

- ★ ROBERT JOHN – Sad Eyes (EMI)
- ★ EDDIE RABBITT – Suspicions (Elektra)
- D● SISTER SLEDGE – We Are Family (Cotillion) 17 10
- ★ BELLAMY BROTHERS – If I Said You Had A Beautiful Body Would You Hold It Against Me (Warner/Curb) 23 19

KLEO – Wichita

- ● KENNY ROGERS – She Believes In Me (UA)
- ● CARLY SIMON – Vengeance (Elektra)
- D● SISTER SLEDGE – We Are Family (Cotillion) 24 14
- ★ CHEAP TRICK – I Want You To Want Me (Epic) 11 7

Mid-Atlantic Region

● TOP ADD ONS

KISS – I Was Made For Lovin' You (Casablanca)
ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO)
POCO – Heart Of The Night (MCA)

★ PRIME MOVERS

EARTH, WIND & FIRE – Boogie Wonderland (ARC)
(D) DONNA SUMMER – Bad Girls (Casablanca)
DOOBIE BROTHERS – Minute By Minute (WB)

BREAKOUTS

MAXINE NIGHTINGALE – Lead Me On (Windsong)
GERRY RAFFERTY – Days Gone Down (UA)
(D) CHIC – Good Times (Atlantic)

WFIL – Philadelphia

- ● POCO – Heart Of The Night (MCA)
- ● MAXINE NIGHTINGALE – Lead Me On (Windsong)
- ● DOOBIE BROTHERS – Minute By Minute (WB) 15 10
- ● RAYDIO – You Can't Change That (Arista) 16 9

WZZO – Philadelphia

- ● SWITCH – Best Beat In Town (Motown)
- D● DENIECE WILLIAMS – Free (I'll Be Your Next Dance Companion)
- D● CLAUDIA BARRY – Boogie Woogie Dancin' Shoes (Tangerine) 5 1
- D● JAMES BROWN – It's Too Funky In Here (Polydor) 27 13

WIFI-FM – Philadelphia

- ● GERRY RAFFERTY – Days Gone Down (UA)
- ● JOHN STEWART – Gold (RSO)
- ● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 11 7
- ● REX SMITH – You Take My Breath Away (Columbia) 17 11

WPGC – Washington

- ● KISS – I Was Made For Lovin' You (Casablanca)
- ● ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO)
- D● DONNA SUMMER – Bad Girls (Casablanca) 35 25
- ● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 12 9

WGH – Norfolk

- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.)
- ● PETER FRAMPTON – I Can't Stand It No More (A&M)
- D● ANITA WARD – Ring My Bell (TK) 9 5
- ● KENNY ROGERS – She Believes In Me (UA) 20 17

WCAO – Baltimore

- ● ANNE MURRAY – Shadows In The Moonlight (Capitol)
- D● CHIC – Good Times (Atlantic)
- ● DR. HOOK – When You're In Love With A Beautiful Woman (Capitol) 23 18
- ● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 15 10

WYRE – Annapolis

- ● ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO)
- ● KISS – I Was Made For Lovin' You (Casablanca)
- D● DONNA SUMMER – Bad Girls (Casablanca) 20 9
- ● JOHN STEWART – Gold (RSO) 26 17

WLEE – Richmond

- ● GERRY RAFFERTY – Days Gone Down (UA)
- ● ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)
- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.) 16 10
- ● JOHN STEWART – Gold (RSO) 24 20

WRVQ – Richmond

- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.)
- ● JAY FERGUSON – Shakedown Cruise (Asylum)
- ● JOHN STEWART – Gold (RSO) 13 8
- ● CHEAP TRICK – I Want You To Want Me (Epic) 9 4

WAEB – Allentown

- ● EVELYN "CHAMPAGNE" KING – Music Box (RCA)
- D● ANITA WARD – Ring My Bell (TK)
- ● REX SMITH – You Take My Breath Away (Columbia) 12 2
- ● ROGER VOUDOURIS – Get Used To It (WB) 10 4

WRBQ – Harrisburg

- ● KANSAS – People Of The Southwind (Kirshner)
- ● WINGS – Getting Closer (Columbia)
- ● PETER FRAMPTON – I Can't Stand It No More (A&M) 18 13
- D● DONNA SUMMER – Bad Girls (Casablanca) 20 13

Southeast Region

● TOP ADD ONS

JOE JACKSON – Is She Really Going Out With Him (A&M)
EDDIE RABBITT – Suspicions (Elektra)
(D) VILLAGE PEOPLE – Can't Stop Dancing

★ PRIME MOVERS

(D) ANITA WARD – Ring My Bell (TK)
(D) EARTH, WIND & FIRE – Boogie Wonderland (ARC)
ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)

BREAKOUTS

BARBRA STREISAND – Main Event (Columbia)
CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Kama Sutra)
(D) CHIC – Good Times (Atlantic)

WQXI – Atlanta

- ● RAYDIO – You Can't Change That (Arista)
- D● ANITA WARD – Ring My Bell (TK)
- ● WET WILLIE – Weekend Lover (Epic)

Z-93 (WZGC-FM) – Atlanta

- ● JOE JACKSON – Is She Really Going Out With Him (A&M)
- ● EDDIE RABBITT – Suspicions (Elektra)
- ● WET WILLIE – Weekend Lover (Epic)
- D● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 7 6

WBBQ – Augusta

- ● SUZI QUATRO – If You Can't Give Me Love (RSO)
- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic)
- D● ANITA WARD – Ring My Bell (TK) 16 7
- D● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 13 10

WTOM – Atlanta

- ● PETER FRAMPTON – I Can't Stand It No More (A&M)
- ● KANSAS – People Of The Southwind (Kirshner)
- D● ANITA WARD – Ring My Bell (TK) 5 3
- D● ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO) 16 10

WSGA – Savannah

- D● CHIC – Good Times (Atlantic)
- ● DICKIE GOODMAN – Energy Crisis '79 (Cash)
- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic) 10 6
- ● RAYDIO – You Can't Change That (Arista) 13 10

WFLB – Fayetteville

- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic)
- ● TRIANO – We All Need Love (Capitol)
- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.) 14 10
- D● DONNA SUMMER – Bad Girls (Casablanca) 32 21

WQAM – Miami

- D● VILLAGE PEOPLE – Go West (Casablanca)
- D● ANITA WARD – Ring My Bell (TK) 3 1
- D● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 16 10

WMJX (96J) – Miami

- ● PHILLY CREAM – Motown Review – Motif Montage
- D● CHIC – Good Times (Atlantic)
- ● POUSSEZ – Never Gonna Say Goodbye (Vanguard) 12 5
- D● GLORIA GAYNOR – Anybody Wanna Party (Polydor) 14 8

Y 100 (WHYI-FM) – Miami

- ● BARBRA STREISAND – Main Event (Columbia)
- ● ENGLAND DAN / JOHN FORD COLEY – Love Is The Answer (Big Tree)
- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.) 17 15
- D● ANITA WARD – Ring My Bell (TK) 10 5

WLOF – Orlando

- ● JOE JACKSON – Is She Really Going Out With Him (A&M)
- ● NEW ENGLAND – Don't Ever Wanna Lose Your Love (Infinity)
- ● CHEAP TRICK – I Want You To Want Me (Epic) 14 4
- D● ANITA WARD – Ring My Bell (TK) 8 1

Q 105 (WRBQ-FM) – Tampa

- D● CHIC – Good Times (Atlantic)
- D● ANITA WARD – Ring My Bell (TK)
- ★ RANDY VANWARMER – Just When I Needed You Most (Bearsville) 15 9

B-105 (WBIX-FM) – Orlando

- ● CARLY SIMON – Vengeance (Elektra)
- ● JOE JACKSON – Is She Really Going Out With Him (A&M)
- D● DAVID NAUGHTON – Makin' It (RSO) 13 14
- ★ ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet) 15 10

WMFJ – Daytona Beach

- ● WINGS – Getting Closer (Columbia)
- D● PATRICK HERNANDEZ – Born To Be Alive (Casablanca)
- D● ANITA WARD – Ring My Bell (TK) 2 1
- ★ CHEAP TRICK – I Want You To Want Me (Epic) 6 5

WAPE – Jacksonville

- ● BARBRA STREISAND – Main Event (Columbia)
- ● BLACKFOOT – Highway Song (Atco)
- D● DONNA SUMMER – Hot Stuff (Casablanca) 23 16
- ★ JOHN STEWART – Gold (RSO) 21 15

WAYS – Charlotte

- ● JAMES TAYLOR – Up On The Roof (Columbia)
- ● MAXINE NIGHTINGALE – Lead Me On (Windsong)
- ● ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO) 21 20
- D● DONNA SUMMER – Bad Girls (Casablanca) 23 16

WKIX – Raleigh

- ● MAXINE NIGHTINGALE – Lead Me On (Windsong)
- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic)
- ● BLACKFOOT – Highway Song (Atco) 18 14
- ● DR. HOOK – When You're In Love With A Beautiful Woman (Capitol) 19 17

WTMA – Charleston

- ● WINGS – Getting Closer (Columbia)
- D● CHIC – Good Times (Atlantic)
- ● WET WILLIE – Weekend Lover (Epic)
- ★ JOHN STEWART – Gold (RSO) 24 19

WORD – Spartanburg

- D● CON FUNK SHUN – Chase Me (Mercury)
- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic)
- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.) 29 28
- D● DONNA SUMMER – Bad Girls (Casablanca) AD 25

WLAC – Nashville

- D● VILLAGE PEOPLE – Go West (Casablanca)
- ● JOE JACKSON – Is She Really Going Out With Him (A&M)
- ★ JOHN STEWART – Gold (RSO)
- ★ KISS – I Was Made For Lovin' You (Casablanca) 18 14

(WBTQ) 92 Q – Nashville

- ● BARBRA STREISAND – Main Event (Columbia)
- ● EDDIE RABBITT – Suspicions (Elektra)
- ★ EARTH, WIND & FIRE – Boogie Wonderland (ARC) 11 11
- ★ JOHN STEWART – Gold (RSO) 19 15

WHBQ – Memphis

- ● POCO – Heart Of The Night (MCA)
- ● BARBRA STREISAND – Main Event (Columbia)
- ★ ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)
- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.)

WTLI – Chattanooga

- ● MAXINE NIGHTINGALE – Lead Me On (Windsong)
- ● BLACKFOOT – Highway Song (Atco)
- D● ANITA WARD – Ring My Bell (TK) 8 3
- ● RICHIE LEE JONES – Chuck E's In Love (WB) 11 7

WRKZ – Knoxville

- ● ANNE MURRAY – Shadows In The Moonlight (Capitol)
- ● BARBRA STREISAND – Main Event (Columbia)
- D● ANITA WARD – Ring My Bell (TK) 17 2
- ● BELLAMY BROTHERS – If I Said You Had A Beautiful Body Would You Hold It Against Me (Warner/Curb) 18 11

WGOW – Chattanooga

- ● NICOLETTE LARSON – Lotta Love (Warner/Curb)
- ● DIONNE WARWICK – I'll Never Love This Way Again (Arista)
- ● ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO)
- ● MAXINE NIGHTINGALE – Lead Me On (Windsong) 8

WERC – Birmingham

- ● ATLANTA RHYTHM SECTION – Doin' It On The Powder (BGO)
- ● WINGS – Getting Closer (Columbia)
- ● BLONDIE – One Way Or Another (Chrysalis) 18
- ● EARTH, WIND & FIRE – Boogie Wonderland (ARC) 10 14

WSGN – Birmingham

- ● POCO – Heart Of The Night (MCA)
- ● ROBERT JOHN – Sad Eyes (EMI)
- D● ANITA WARD – Ring My Bell (TK) 15 5
- ● B.C. & THE SUNSHINE BAND – Do You Wanna Funk (TK)

WHKT – Portsmouth

- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic)
- D● CHIC – Good Times (Atlantic)
- ● ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)
- D● ANITA WARD – Ring My Bell (TK) 7 1

KAAY – Little Rock

- ● POCO – Heart Of The Night (MCA)
- ● ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)
- ● DR. HOOK – When You're In Love With A Beautiful Woman (Capitol) 24 21
- ● VAN HALEN – Enter The Night Away (WB)

WSEZ (Z-93) – Winston-Salem

- ● WINGS – Getting Closer (Columbia)
- ● BARBRA STREISAND – Main Event (Columbia)
- D● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.)
- ● DOOBIE BROTHERS – Minute By Minute (WB) 13 8

WAIV – Jacksonville

- ● PETER FRAMPTON – I Can't Stand It No More (A&M)
- ● JAY FERGUSON – Shakedown Cruise (Asylum)
- D● SISTER SLEDGE – We Are Family (Cotillion)
- ★ EARTH, WIND & FIRE – Boogie Wonderland (ARC) 16 9

Northeast Region

● TOP ADD ONS

POCO – Heart Of The Night (MCA)
VAN HALEN – Enter The Night Away (WB)
(D) THE JONES GIRLS – Nights Over Egypt (P.I.R.)

★ PRIME MOVERS

KENNY ROGERS – She Believes In Me (UA)
(D) ANITA WARD – Ring My Bell (TK)
ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)

BREAKOUTS

ELTON JOHN – Mama Can't Buy You Love (MCA)
EDDIE RABBITT – Suspicions (Elektra)
McGUINN, CLARK & HILLMAN – Don't Wanna Wait Anymore (Capitol)

WRBC – New York

- D● DONNA SUMMER – Hot Stuff (Casablanca) 15 3
- ● KENNY ROGERS – She Believes In Me (UA) 17 9

99 X – New York

- ● POCO – Heart Of The Night (MCA)
- ● THE JONES GIRLS – Nights Over Egypt (P.I.R.)
- ● BLONDIE – One Way Or Another (Chrysalis) 15 14
- ● ABBA – Does Your Mother Know (Atlantic) 24 20

WPTR – Albany

- D● MAXINE NIGHTINGALE – Lead Me On (Windsong)
- ● RAYDIO – You Can't Change That (Arista)
- ● JOHN STEWART – Gold (RSO) 21 11
- D● ANITA WARD – Ring My Bell (TK) 25 15

WTRY – Albany

- ● KISS – I Was Made For Lovin' You (Casablanca)
- ● JAY FERGUSON – Shakedown Cruise (Asylum)
- ● JOHN STEWART – Gold (RSO)
- D● DONNA SUMMER – Bad Girls (Casablanca) 16 4

WKBW – Buffalo

- ● KENNY ROGERS – She Believes In Me (UA) 14
- ● ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet) 12

WYSL – Buffalo

- ● ELTON JOHN – Mama Can't Buy You Love (MCA)
- ● CHARLIE DANIELS BAND – The Devil Went Down To Georgia (Epic)
- ● ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet)
- ● ROGER VOUDOURIS – Get Used To It (WB)

WBBF – Rochester

- D● ANITA WARD – Ring My Bell (TK) 17 11
- ● RAYDIO – You Can't Change That (Arista)

WRKO – Boston

- ● ELTON JOHN – Mama Can't Buy You Love (MCA)
- ● VAN HALEN – Enter The Night Away (WB)
- ● KISS – I Was Made For Lovin' You (Casablanca) 14 14
- ● KENNY ROGERS – She Believes In Me (UA) 17 11

WBZ FM – Boston

- ● ABBA – Does Your Mother Know (Atlantic)
- ● THE CARS – Let's Go (Elektra)

F 105 (WVBF) – Boston

- D● DONNA SUMMER – Bad Girls (Casablanca)
- ● DR. HOOK – When You're In Love With A Beautiful Woman (Capitol)
- ● SUPERTRAMP – The Logical Song (A&M) 25 15
- ● RICHIE LEE JONES – Chuck E's In Love (WB) 13 7

WDRC – Hartford

- ● POCO – Heart Of The Night (MCA)
- ● WINGS – Getting Closer (Columbia)
- ● ELECTRIC LIGHT ORCHESTRA – Shine A Little Love (Jet) 27 14
- D● ANITA WARD – Ring My Bell (TK) 12 3

WPRO (AM) – Providence

- ● McGUINN, CLARK & HILLMAN – Surrender To Me (Capitol)
- ● EDDIE RABBITT – Suspicions (Elektra)
- ● ANITA WARD – Ring My Bell (TK) 9 10
- ● WINGS – Getting Closer (Capitol) 11 23

WPRO FM – Providence

- ● MAUREEN McGOVERN – A Different World (WB)
- ● RAYDIO – You Can't Change That (Arista)
- ● ANNE MURRAY – Shadows In The Moonlight (Capitol)
- ● McFADDEN & WHITEHEAD – Ain't No Stoppin' Us Now (P.I.R.) 10

WICC – Bridgeport

- ● BARBRA STREISAND – Main Event (Columbia)
- ● MANFRED MANN'S EARTH BAND – You Angel You (WB)
- ● KENNY ROGERS – She Believes In Me (UA) 18 9
- D● ANITA WARD – Ring My Bell (TK) 21 10

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Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay ★ Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (6/13/79)

Top Add Ons-National

THE CARS – Candy O (Elektra)
CARLY SIMON – Boys In The Trees (Elektra)
DEVO – Duty Now For The Future (WB)
DELBERT McCLINTON – Keeper Of The Flame (Capricorn)

ADD ONS—The four key playlist cuts added at the radio stations cited a week prior to the station personnel.

TOP REQUESTS AIRPLAY—The four greatest increases in requests and airplay as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest chance of early at regional and national levels.

Top Requests/Airplay-National

SUPERTRAMP – Breakfast In America (A&M)
VAN HALEN – (WB)
RICKIE LEE JONES – (WB)
GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)

National Breakouts

DIRE STRAITS – (Warner Bros./WB)
WINGS – Back To The Egg (Columbia)
THE WHO – The Kids Are Alright (MCA)
THE KNACK – Get The Knack (Capitol)

Western Region

KSAN-FM – San Francisco (Rate Ingram)

- ATLANTA RHYTHM SECTION – Underground Passion
- DEVO – Duty Now For The Future (WB)
- DIRE STRAITS – Communique (WB)
- JAN DRURY – Jan Drury (WB)
- THE WHO – The Kids Are Alright (MCA)
- WINGS – Back To The Egg (Columbia)
- DAVID BOWIE – Stage (RCA)
- IAN HUNTER – You're Never Alone With A Schizophrenic (Chrysalis)
- JOE JACKSON – Look Sharp (A&M)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)

KLOS-FM – Los Angeles (Beth Pfeiffer)

- DEVO – Duty Now For The Future (WB)
- ATLANTA RHYTHM SECTION – Underground Passion
- BRAM TCHAIKOVSKY – Strange Man, Changed Man (Arista Radar)
- DIRE STRAITS – Communique (WB)
- THE KNACK – Get The Knack (Capitol)
- THE CARS – Candy O (Elektra)
- SUPERTRAMP – Breakfast In America (A&M)
- RICKIE LEE JONES – (WB)
- BAD COMPANY – Desolation Angels (Swan Song)
- CHEAP TRICK – At Budokan (Epic)

KSJO-FM – San Jose (D. Wright / T. Mathes)

- THE CARS – Candy O (Elektra)
- DIRE STRAITS – Communique (WB)
- RICK GILDER – Fingerprints (Arista)
- THE WHO – The Kids Are Alright (MCA)
- WINGS – Back To The Egg (Columbia)
- THE KNACK – Get The Knack (Capitol)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
- IAN HUNTER – You're Never Alone With A Schizophrenic (Chrysalis)
- RON WOOD – (Columbia)
- TED NUGENT – (Epic)

KGB-FM – San Diego (Bruce Tucker)

- THE KNACK – Get The Knack (Capitol)
- WINGS – Back To The Egg (Columbia)
- THE WHO – The Kids Are Alright (MCA)
- DEVO – Duty Now For The Future (WB)
- DIRE STRAITS – Communique (WB)
- BLACKFOOT – Strikes (Atco)
- CHEAP TRICK – At Budokan (Epic)
- VAN HALEN – (WB)
- SUPERTRAMP – Breakfast In America (A&M)
- RICKIE LEE JONES – (WB)

KOME-FM – San Jose (Dana Jang)

- WINGS – Back To The Egg (Columbia)
- THE WHO – The Kids Are Alright (MCA)
- THE KNACK – Get The Knack (Capitol)
- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)
- AVIATOR – (Mercury)
- DIRE STRAITS – Communique (WB)
- BAD COMPANY – Desolation Angels (Swan Song)
- SUPERTRAMP – Breakfast In America (A&M)
- VAN HALEN – (WB)
- JOURNEY – Evolution (Columbia)

KBPI-FM – Denver (Frank Cody)

- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- THE KNACK – Get The Knack (Capitol)
- BRAM TCHAIKOVSKY – Strange Man, Changed Man (Arista Radar)
- RENAISSANCE – Azure d'or (Sire)
- RICKIE LEE JONES – (WB)
- SUPERTRAMP – Breakfast In America (A&M)
- CHEAP TRICK – At Budokan (Epic)
- VAN HALEN – (WB)

KISW-FM – Seattle (Steve Slater)

- THE KNACK – Get The Knack (Capitol)
- WINGS – Back To The Egg (Columbia)
- AIRBORNE – (Columbia)
- VAN HALEN – (WB)
- APRIL WINE – Harder Or Softer (Capitol)
- ALLMAN BROTHERS BAND – Enlightened Rogues (Capricorn)
- NEW ENGLAND – (Epic)

KZEL-FM – Eugene (Chris Kovarik)

- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- THE KNACK – Get The Knack (Capitol)
- RICK GILDER – Fingerprints (Arista)
- ARLO GUTHRIE – Outlasting The Blues (WB)
- RICKIE LEE JONES – (WB)
- JOHN STEWART – Bombs Away Dream Babies (RSO)
- JAMES TAYLOR – (Columbia)
- EMMYLOU HARRIS – Blue Kentucky Girl (WB)

KRST-FM – Albuquerque (Bob Shulman)

- THE KNACK – Get The Knack (Capitol)
- DIRE STRAITS – Communique (WB)
- CARLY SIMON – Boys In The Trees (Elektra)
- AMERICA – Silent Letter (Capitol)
- DEVO – Duty Now For The Future (WB)
- CHUCK MANGIONE – Love And The Hollow Heart (A&M)
- THIN LIZZY – Black Rose: A Rock Legend (WB)
- SUPERTRAMP – Breakfast In America (A&M)
- BLACKFOOT – Strikes (Atco)
- TRIUMPH – Just A Game (RCA)

Southwest Region

TOP ADD ONS

- CARLY SIMON – Boys In The Trees (Elektra)
- PETER FRAMPTON – Where I Should Be (A&M)
- MICHAEL McDONALD – If That's What It Takes (Warner Bros./WB)
- Dogma Radio Act
- WILLIE NELSON & LEON RUSSELL – One For The Road (Columbia)

★TOP REQUEST/AIRPLAY

SUPERTRAMP – Breakfast In America (A&M)
TED NUGENT – Cat Scratch Fever (Epic)
RICKIE LEE JONES – (WB)
RANSAS – Monolith (Kirshner)

BREAKOUTS

DIRE STRAITS – Communique (WB)
WINGS – Back To The Egg (Columbia)
THE KNACK – Get The Knack (Capitol)
GARY BROOKER – No More Fear Of Flying (Chrysalis)

KZEW-FM – Dallas (Doris Meller)

- THE KNACK – Get The Knack (Capitol)
- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- CARLY SIMON – Boys In The Trees (Elektra)
- RICK GILDER – Fingerprints (Arista)
- GARY BROOKER – No More Fear Of Flying (Chrysalis)
- SUPERTRAMP – Breakfast In America (A&M)
- VAN HALEN – (WB)
- TYCOON – (Arista)
- NEW ENGLAND – (Epic)

KIOL-FM – Houston (Paul Buono)

- BRAM TCHAIKOVSKY – Strange Man, Changed Man (Arista Radar)
- IRON CITY HOUSEROCKERS – (Swan Song)
- MICHAEL McDONALD – If That's What It Takes (Warner Bros./WB)
- WINGS – Back To The Egg (Columbia)
- THE WHO – The Kids Are Alright (MCA)
- DIRE STRAITS – Communique (WB)
- VAN HALEN – (WB)
- SUPERTRAMP – Breakfast In America (A&M)
- RICKIE LEE JONES – (WB)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)

KTSF-TV – Kansas City (M. Ford / J. McCabe)

- THE KNACK – Get The Knack (Capitol)
- WINGS – Back To The Egg (Columbia)
- DIRE STRAITS – Communique (WB)
- RICK GILDER – Fingerprints (Arista)
- KISS – Dynasty (Casablanca)
- PETER FRAMPTON – Where I Should Be (A&M)
- TED NUGENT – Cat Scratch Fever (Epic)
- RANSAS – Monolith (Kirshner)
- SUPERTRAMP – Breakfast In America (A&M)

Midwest Region

TOP ADD ONS

- THE KNACK – Get The Knack (Capitol)
- BILLY THORPE – Children Of The Sun (Capricorn)
- THE CARS – Candy O (Elektra)
- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)

★TOP REQUEST/AIRPLAY

SUPERTRAMP – Breakfast In America (A&M)
BAD COMPANY – Desolation Angels (Swan Song)
VAN HALEN – (WB)
CHEAP TRICK – At Budokan (Epic)

BREAKOUTS

WINGS – Back To The Egg (Columbia)
DIRE STRAITS – Communique (WB)
ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
THE WHO – The Kids Are Alright (MCA)

WABB-FM – Detroit (Ted Ferguson)

- MORNING STAR – (Columbia)
- DIRE STRAITS – Communique (WB)
- THE KNACK – Get The Knack (Capitol)
- RICK GILDER – Fingerprints (Arista)
- WINGS – Back To The Egg (Columbia)
- ST. PARADISE – (WB)
- SUPERTRAMP – Breakfast In America (A&M)
- CHUBBY – (Columbia)
- VAN HALEN – (WB)
- TED NUGENT – (Epic)

WIBC-FM – Elgin (Chicago / T. Mercer / M. Lesseraq)

- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- CHUCK MANGIONE – Love And The Hollow Heart (A&M)
- WILLIE NELSON & LEON RUSSELL – One For The Road (Columbia)
- ANTHONY PHILLIPS – Sides (Arista)
- MICHAEL McDONALD – If That's What It Takes (Warner Bros./WB)
- MARTIN MULL – New Improved Celebrity Status (Capricorn)
- RICKIE LEE JONES – (WB)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)
- MARSHALL TUCKER BAND – Carolina Dreams (Capricorn)
- ALEXANDER FAN – (Columbia)

WMMS-FM – Cleveland (Johnny Walsh)

- THE KNACK – Get The Knack (Capitol)
- THE WHO – The Kids Are Alright (MCA)
- CARLY SIMON – Boys In The Trees (Elektra)
- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)
- WINGS – Back To The Egg (Columbia)
- MICHAEL McDONALD – If That's What It Takes (Warner Bros./WB)
- SUPERTRAMP – Breakfast In America (A&M)
- BAD COMPANY – Desolation Angels (Swan Song)
- RICKIE LEE JONES – (WB)
- IAN HUNTER – You're Never Alone With A Schizophrenic (Chrysalis)

WKQI-FM – Detroit (Steve Runner)

- WINGS – Back To The Egg (Columbia)
- THE WHO – The Kids Are Alright (MCA)
- BILLY THORPE – Children Of The Sun (Capricorn)
- DIRE STRAITS – Communique (WB)
- THE CARS – Candy O (Elektra)
- TARNEY-SPENCER BAND – Run For Your Life (A&M)
- BAD COMPANY – Desolation Angels (Swan Song)
- CHEAP TRICK – At Budokan (Epic)
- SUPERTRAMP – Breakfast In America (A&M)
- RICKIE LEE JONES – (WB)

WIVY-FM – Pittsburgh (John McGahan)

- THE CARS – Candy O (Elektra)
- WINGS – Back To The Egg (Columbia)
- THE WHO – The Kids Are Alright (MCA)
- THE KNACK – Get The Knack (Capitol)
- BAD COMPANY – Desolation Angels (Swan Song)
- CHEAP TRICK – At Budokan (Epic)
- MOLLY HATCHET – (Epic)
- VAN HALEN – (WB)

WLPX-FM – Milwaukee (Bobbin Beam)

- DIRE STRAITS – Communique (WB)
- THE WHO – The Kids Are Alright (MCA)
- BILLY THORPE – Children Of The Sun (Capricorn)
- PETER FRAMPTON – Where I Should Be (A&M)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- ATLANTA RHYTHM SECTION – Underground Passion
- SUPERTRAMP – Breakfast In America (A&M)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- RANSAS – Monolith (Kirshner)
- CHEAP TRICK – At Budokan (Epic)

KADI-FM – St. Louis (Peter Parris)

- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)
- THE WHO – The Kids Are Alright (MCA)
- AIRBORNE – (Columbia)
- DIRE STRAITS – Communique (WB)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- WINGS – Back To The Egg (Columbia)
- BILLY THORPE – Children Of The Sun (Capricorn)
- JOURNEY – Evolution (Columbia)
- SUPERTRAMP – Breakfast In America (A&M)
- VAN HALEN – (WB)

Southeast Region

TOP ADD ONS

- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)
- RIGHT – (Atlantic)
- DEVO – Duty Now For The Future (WB)
- GRUPPO SPORTIVO – (Warner Bros.)

★TOP REQUEST/AIRPLAY

SUPERTRAMP – Breakfast In America (A&M)
GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
RICKIE LEE JONES – (WB)

BREAKOUTS

WINGS – Back To The Egg (Columbia)
THE WHO – The Kids Are Alright (MCA)
THE KNACK – Get The Knack (Capitol)
DIRE STRAITS – Communique (WB)

WRAS-FM – Atlanta (Cindra White)

- RIGHT – (Atlantic)
- RICK LOVE – (Columbia)
- THE KNACK – Get The Knack (Capitol)
- THE WHO – The Kids Are Alright (MCA)
- DEVO – Duty Now For The Future (WB)
- BILL QUATERMAN – (Columbia)
- THIN LIZZY – Black Rose: A Rock Legend (WB)
- PATTI SMITH GROUP – Wave (Arista)
- BILLY THORPE – Children Of The Sun (Capricorn)
- WHITESNAKE – (Mirage)

WHQT-FM – Washington, D.C. (David Leaf)

- GRUPPO SPORTIVO – (Warner Bros.)
- THE WHO – The Kids Are Alright (MCA)
- WINGS – Back To The Egg (Columbia)
- ELTON MOTELLO – (Columbia)
- THE CARS – Candy O (Elektra)
- PHILLIP CAMPION – (Columbia)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
- THE RUMOUR – (Columbia)
- WILLIE NELSON & LEON RUSSELL – One For The Road (Columbia)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)

WSHE-FM – Ft. Lauderdale (Michelle Robertson)

- THE KNACK – Get The Knack (Capitol)
- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- WHITEFACE – Whiteface (Capricorn)
- KISS – Dynasty (Casablanca)
- SUPERTRAMP – Breakfast In America (A&M)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- FLASH AND THE PAN – Flash (Epic)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)

WQSR-FM – Tampa (Steve Huntington)

- WINGS – Back To The Egg (Columbia)
- THE WHO – The Kids Are Alright (MCA)
- THE KNACK – Get The Knack (Capitol)
- DIRE STRAITS – Communique (WB)
- JENNIFER WARNES – Just Through The Night (Arista)
- MICHAEL McDONALD – If That's What It Takes (Warner Bros./WB)
- SUPERTRAMP – Breakfast In America (A&M)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- JAMES TAYLOR – (Columbia)
- RICKIE LEE JONES – (WB)

WROF-FM – Nashville (Alan Sloan)

- ST. PARADISE – (WB)
- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)
- IRON CITY HOUSEROCKERS – (Swan Song)
- THE WHO – The Kids Are Alright (MCA)
- WINGS – Back To The Egg (Columbia)
- DIRE STRAITS – Communique (WB)
- THE WHO – The Kids Are Alright (MCA)
- SUPERTRAMP – Breakfast In America (A&M)
- BAD COMPANY – Desolation Angels (Swan Song)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)
- RICKIE LEE JONES – (WB)

WQDR-FM – Raleigh (Dan Brantly)

- NANTUCKET – Nantucket (Mirage)
- ATLANTA RHYTHM SECTION – Underground Passion
- CLIMAX BLUES BAND – Real Life (WB)
- RANSAS – Monolith (Kirshner)
- WINGS – Back To The Egg (Columbia)
- DELBERT McCLINTON – Keeper Of The Flame (Capricorn)
- SUPERTRAMP – Breakfast In America (A&M)
- TARNEY-SPENCER BAND – Run For Your Life (A&M)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)
- MIKE CROSS – At Night (Columbia)

Northeast Region

TOP ADD ONS

- LAUGHING DOGS – (Arista)
- CARLY SIMON – Boys In The Trees (Elektra)
- GARY BROOKER – No More Fear Of Flying (Chrysalis)
- THE CARS – Candy O (Elektra)

★TOP REQUEST/AIRPLAY

SUPERTRAMP – Breakfast In America (A&M)
VAN HALEN – (WB)
GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
CHARLIE DANIELS BAND – Million Mile Reflections (Epic)

BREAKOUTS

DIRE STRAITS – Communique (WB)
THE WHO – The Kids Are Alright (MCA)
THE KNACK – Get The Knack (Capitol)
WINGS – Back To The Egg (Columbia)

WNEW-FM – New York (Tom Mercery)

- DIRE STRAITS – Communique (WB)
- THE WHO – The Kids Are Alright (MCA)
- WILLIE NELSON & LEON RUSSELL – One For The Road (Columbia)
- STEVE MILLER – Book Of Dreams (Capricorn)
- LAURA NYRO – Nested (Columbia)
- GARY BROOKER – No More Fear Of Flying (Chrysalis)
- DIRE STRAITS – Communique (WB)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- PETER FRAMPTON – Where I Should Be (A&M)
- IAN HUNTER – You're Never Alone With A Schizophrenic (Chrysalis)

WRKM-FM – New York (Cary Ezerbarb)

- DIRE STRAITS – Communique (WB)
- ARLO GUTHRIE – Outlasting The Blues (WB)
- EARTH, WIND & FIRE – I Am (Columbia)
- CARLY SIMON – Boys In The Trees (Elektra)
- WINGS – Back To The Egg (Columbia)
- SUPERTRAMP – Breakfast In America (A&M)
- THE ROCHES – (Warner Bros.)
- WAR – The Music Band (MCA)
- CAMILLO – (Columbia)

WLIR-FM – New York (D. McNamara / L. Klaveman)

- THE WHO – The Kids Are Alright (MCA)
- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- LAUGHING DOGS – (Arista)
- THE KNACK – Get The Knack (Capitol)
- CARLY SIMON – Boys In The Trees (Elektra)
- THE WHO – The Kids Are Alright (MCA)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
- IAN HUNTER – You're Never Alone With A Schizophrenic (Chrysalis)
- MARSHALL TUCKER BAND – Running On The Road (WB)

WQUE-FM – Syracuse (Mike Shannon)

- THE WHO – The Kids Are Alright (MCA)
- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- THE KNACK – Get The Knack (Capitol)
- GARY BROOKER – No More Fear Of Flying (Chrysalis)
- AVIATOR – (A&M America)
- SUPERTRAMP – Breakfast In America (A&M)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
- PATTI SMITH GROUP – Wave (Arista)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)

WBBF-FM – Buffalo (Jeff Appleton)

- THE WHO – The Kids Are Alright (MCA)
- CARLY SIMON – Boys In The Trees (Elektra)
- THE KNACK – Get The Knack (Capitol)
- RICK LOVE – (Columbia)
- RIGHT – (Atlantic)
- BRAM TCHAIKOVSKY – Strange Man, Changed Man (Arista Radar)
- CHEAP TRICK – At Budokan (Epic)
- SUPERTRAMP – Breakfast In America (A&M)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)
- VAN HALEN – (WB)

WCOZ-FM – Boston (Bob Steven)

- RICK LOVE – (Columbia)
- THE CARS – Candy O (Elektra)
- THE WHO – The Kids Are Alright (MCA)
- THE KNACK – Get The Knack (Capitol)
- MICK TAYLOR – (Columbia)
- LOUISE GOFFIN – Goffin Power (Arista)
- SUPERTRAMP – Breakfast In America (A&M)
- FLASH AND THE PAN – Flash (Epic)
- JOE JACKSON – Look Sharp (A&M)
- VAN HALEN – (WB)

WMMR-FM – Philadelphia (D. Hodgson, L. Pollock)

- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- THE KNACK – Get The Knack (Capitol)
- THE WHO – The Kids Are Alright (MCA)
- ELECTRIC LIGHT ORCHESTRA – Discovery (Jet)
- LAUGHING DOGS – (Arista)
- SUPERTRAMP – Breakfast In America (A&M)
- VAN HALEN – (WB)
- PATTI SMITH GROUP – Wave (Arista)
- CHEAP TRICK – At Budokan (Epic)

WBRU-FM – Providence (Jeromey Schneiderr)

- THE CARS – Candy O (Elektra)
- RICK LOVE – (Columbia)
- DIRE STRAITS – Communique (WB)
- DEVO – Duty Now For The Future (WB)
- THE KNACK – Get The Knack (Capitol)
- GRUPPO SPORTIVO – (Warner Bros.)
- FLASH AND THE PAN – Flash (Epic)
- GRAHAM PARKER & THE RUMOUR – Squeezing Out Sparks (Arista)
- JOE JACKSON – Look Sharp (A&M)
- DAVID BOWIE – Stage (RCA)

WHCN-FM – Hartford (Buckner Pickett)

- GERRY RAFFERTY – City To City (UA)
- DIRE STRAITS – Communique (WB)
- WINGS – Back To The Egg (Columbia)
- ATLANTA RHYTHM SECTION – Underground Passion
- THE WHO – The Kids Are Alright (MCA)
- LAUGHING DOGS – (Arista)
- SUPERTRAMP – Breakfast In America (A&M)
- RICKIE LEE JONES – (WB)
- CHARLIE DANIELS BAND – Million Mile Reflections (Epic)
- VAN HALEN – (WB)

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NEW SYSTEM—Michael Schulhof, right, president of Sony Industries, points out the features of Sony's PCM-1600 digital audio processor and BVU-200 ¾ inch U-Matic video recorder to Zaven "Doc" Masoomian, left, chief engineer of WQXR-AM-FM New York and Robert Sherman, program director and host of the station's "Listening Room." The PCM-1600 supplied the digital source for first-time use of digital audio technology on commercial radio. The U-Matic was used to play back the recording on the air.

JUNE 23, 1979, BILLBOARD

FCC Throws a Curve At Starr, Gannett; May Break Up AM-FMs

By JEAN CALLAHAN

WASHINGTON The Federal Communications Commission has [illegible] AM-FM combinations in a single market. While [illegible] the commission [illegible] new regulations stop [illegible] two major broadcasters.

The commission decided that all new applications would be denied for AM-FM combinations in the same market owned by companies that [illegible] the FCC adopts a rule prohibiting such combinations.

The decision [illegible] the commission approved the Gannett Company's communications merger and the transfer of ownership of the Starr Broadcasting Group. The AM-FM combinations affected by these two [illegible] the FCC's previous "future" FCC directives orders.

In May, the FCC instructed its Broadcast Bureau staff to [illegible] moratorium on processing of [illegible] which contemplate exceeding the multiple ownership rules to prohibit common ownership of AM and FM stations in the same market. All new applications and merger applications would then [illegible] subject to the condition of divestiture should the Commission adopt a policy to prohibit AM-FM combinations. The Commission also said that [illegible] would be subject to the condition of divestiture should the AM-FM combinations should also be [illegible] the commission.

On June 5, the FCC approved the transfer of Gannett and Combined Communications, the latter [illegible] Starr Broadcasting, which had been under consideration at the FCC for over a year, was approved by a 5-1 vote with Commissioner Abbott Washburn voting [illegible].

On the same day, the Commission approved the transfer of Starr Broadcasting Group to Shamrock Broadcasting Company subject to the condition of possible future divestiture of KABL-AM-FM, Oakland-San Francisco, if the cross-ownership policy develops. Gannett would have to break up six AM-FM combinations in the same market if the FCC rules go through. Those combinations are: KHJ-AM-FM, Los Angeles; KSDO-AM/KEZL-FM, San Diego; WDEE AM/WeZY-FM, Detroit; WWWL-AM, WDOK-FM, Cleveland; KSD-AM, KUFM-FM, St. Louis; and WAOK-AM, WGCI-FM, Chicago.

The divestiture condition came as a result of Commissioner Tyrone Brown's objections to the transfer of the six AM-FM combinations in the Gannett/Combined Communications merger. Although the transfer was unanimously approved by the commission, Commissioner Brown opposed the condition to break them up if the rules change in the future.

The price tag on the Gannett/Combined Communications merger is approximately $65 million. In approving the merger, the Commission expressed some concern that Gannett/Combined Communications, which acquired nine of the radio stations involved in the transfer within the past three years. On the other hand, however, they concluded that while some aspects of "speculation" and "trafficking" were involved, they would grant the merger in light of certain "public interest" factors.

Specifically, the FCC observed the acquisition of WHEC-TV by minority controlled BENI Broadcasting of Rochester, Inc. and the imposition of the AM/FM combination condition.

Consideration for the transfer of Starr properties to Shamrock is approximately $23 million. The Commission approved the Starr/Shamrock merger despite the recent Securities and Exchange Commission complaint filed against former Starr officers including William F. Buckley, Jr., former Starr board chairman, Peter H. Starr, former president and director and Michael F. Starr, former vice president and director.

"Since the SEC and the courts are addressing the question of what financial amends are required," the Commission said, "it is not for the Commission to reconsider the [illegible] appears that any economic benefit to wrongdoers did not involve the broadcast operation" of Starr. The SEC complaint alleged that Starr misapplied [illegible] to personal uses. It [illegible] a preferential consulting of Buckley, the two Starrs and another former Starr executive, Clarence Rogers.

In his dissenting statement on the Gannett/Combined Communications merger, Commissioner Abbott Washburn noted [illegible] Washington [illegible] the majority is another spur toward [illegible] and [illegible] of the country in fewer and fewer hands. [illegible]

Arbitron Sets Future, Faces Demands Now

By DOUG HALL

ATLANTA Making diaries easier to keep, extended measurement of markets longer rating periods, regional interviewing center, and computerized special market information data are areas Arbitron is looking at for the future members of the American Women in Radio and Television were told at their convention here Friday (15).

Discussing these plans was Arbitron [illegible] manager Constance Anthes. "In the area of accuracy and reliability, we're working toward improvement of the diary, making it easier to keep," she explained. "As the U.S. Census Bureau recently attested, getting people to respond looks kind of [illegible] becoming more difficult all the time. An improved diary may help in this area."

As for extensions, Anthes said, "We look toward this to be the Arbitron [illegible] the future. She noted it is now [illegible] markets: New Orleans, Seattle, Indianapolis. This [illegible] audiences over a three-month period, rather than the traditional one month. Such a step will no doubt make it more expensive to keep ratings.

She promised: "We are now working out the logistics of offering this service to other markets and will announce plans soon."

Anthes spoke on a panel which also included Pam Peterson of Mediastat, who noted that "We were the first to lose the support of WKTU-FM New York." She admitted that we were [illegible] when we received such a drastic letter.

When Anthes outlined some future plans for Arbitron, the Radio Committee of the Broadcast Rating Council was drafting [illegible] to make it the future source of [illegible] stem from a on-air "fill-in-the-diary" campaign in Washington.

The committee decided to [illegible] Advertising Bureau president Mike Drom) meet in New York on [illegible] (12) and called for the council to ask the station from a rating report which advises [illegible] to fill out rating [illegible] and [illegible] rating service [illegible] compile and distribute local reports [illegible] to note which [illegible] engaged in practices which could distort ratings.

Since Arbitron has done little to halt on-air "fill-in-the-diary" campaigns [illegible] of receiving reports, Lee Nason, council executive committee, will [illegible] the question to the National Association of Broadcasters Legal staff in the coming week.

The Washington campaign involved 21 stations during the April/May Arbitron sweep. Billboard, June 16, 1979.

Cole Buys RAM

SAN DIEGO RAM Research, which [illegible] radio and television [illegible] research, has been acquired by Cole Industries, a diversified company [illegible] in the Boston area.

Donald M. Cole, president of Cole Industries, said [illegible] RAM [illegible] when [illegible] that it had the greatest [illegible] to competing head on with Arbitron [illegible] Conversely, [illegible] under consideration at the FCC for over a year, was approved by a 5-1 [illegible] with Commissioner Abbott Washburn [illegible].

On the same day, the Commission approved the transfer of Starr Broadcasting Group to Shamrock Broadcasting Company subject to the condition of possible future divestiture of KABL-AM-FM, Oakland-San Francisco, if the cross-ownership policy develops. Gannett would have to break up six AM-FM combinations in the same market if the FCC rules go through. Those combinations are: KHJ-AM-FM, Los Angeles; KSDO-AM/KEZL-FM, San Diego; WDEE AM/WeZY-FM, Detroit; WWWL-AM, WDOK-FM, Cleveland; KSD-AM, KUFM-FM, St. Louis; and WAOK-AM, WGCI-FM, Chicago.

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Buffalo Station Offers Live Jazz

Wallack Hosts Broadcasts On Public Radio Outlet

By JIM BAKER

BUFFALO Monthly jazz on the night life scene in the Buffalo or Toronto region and chances are that person will think soon is talking about a radio show which specializes in live broadcasts featuring some of the leading names in jazz.

Al Wallack, a friendly bearded [illegible] commercials [illegible] in these parts as Mr. Jazz, hosts the popular broadcast on public radio station WEBR-AM. While [illegible] broadcast recording for the [illegible] been [illegible] how Wallack [illegible] ties are remotes from the Trailfamadore Cafe, a fine local jazz room.

Upcoming this summer, for example, will be performances by Abbey Lincoln, Harvey's Kessel, Monty Sunshowing, Dexter Gordon and Art Farmer. And there is good chance Wes Montgomery, Lee Konitz, Sarah Vaughan, Mel Lewis and the Thad Jones/Mel Lewis Orchestra will be the sound crisp.

Looking back, Wallack [illegible] the first Dizzy Gillespie [illegible] the Heath Brothers, Max Roach, Ed die Jefferson tone of his last before [illegible] moved to Detroit, Phil Woods, Stanley Turrentine and Mose Allison.

The WEBR microphone has [illegible] to the Downtown Racquet Club, Hatch Shatter Jet Concert Room, Woody Herman, Mill Lee Jr., Maynard Ferguson, Kenny Burrell, Dizzy Gillespie, Earl "Fatha" Hines, Flip Phillips and Zoot Sims. Such jazz artists as Clare Brandon, Clark Terry, Nancy Wilson and Mary Lou Williams also have been captured live.

"We air one complete set of each performer," says Wallack, a Minneapolis native who lives in Buffalo since age two. "The important thing is this is live jazz on AM radio. FM can do a lot that AM can't, and it's great to turn on the AM and hear live music again."

Wallack especially likes to talk of the show's popularity in Toronto. "We [illegible] 1965 with the sounds we have lovers [illegible] there. So now, nothing [illegible] like to do some live distance from Toronto every night," he says.

Wallack has been with WEBR six years and now [illegible] that [illegible] a non-commercial station, [illegible] WEBR [illegible] news format [illegible] and [illegible] jazz. [illegible] with Phil Leshin and Dave Eberly spelling Wallack on weekends.

"I [illegible] home and it's by far the best experience I've had," Wallack says. "There's no cheap gimmickry. We're an oasis on the AM dial and [illegible] to have to deal with ratings. That leaves the latitude to [illegible]."

With format radio you play a song, give the weather and hit a [illegible]. Nothing has anything to do with what you just did. Nothing [illegible] insults the listener's intelligence."

Wallack emphasizes he refrains [illegible] "I'm a jazz purist. West Coast [illegible] I don't [illegible] what's good, what's a [illegible] across the [illegible] and [illegible] what's listening. I [illegible] Wallack says.

His five-and-one-half year [illegible] jazz expert also likes to talk of the Trailfamadore's growth [illegible] 200 [illegible] the [illegible] commitment. Wallack says. "This is one of the spots on the East Coast to play," he points out.

"Artists are treated like artists there."

Wallack says [illegible] has goals [illegible] to night with the jazz offerings. "But that's something we can't afford right now," he notes. So he concentrates on making the present programming as tight as possible.

"The type of listener I go after is one who is not a jazz expert," Wallack says. "I try not to intellectualize as so many in Toronto do. I try to feed the basic facts: tell who plays the instruments but not get into death stories, disease, or drug problems. I don't have to tell them what Charlie Parker died of. I say, 'Here's Charlie Parker. Listen, you'll like him.'"

Wallack says he averages 2,500 listeners per quarter-hour—"very respectable for a station without high-powered promotion."

Broadcasters On Rewrite: No Spectrum Fee

By JEAN CALLAHAN

WASHINGTON Not surprisingly commercial broadcasters joined ranks against any spectrum fee as they testified before the House and Senate on three versions of a rewrite of the Communications Act of 1934.

National Association of Broadcasters board chairman Donald Thurston and NAB radio board chairman Walter May both testified against the fee before the House Communications Subcommittee Wednesday (13). National Radio Broadcasters Association president Jim Gabbert testified against this fee earlier in testimony before the Senate Communications Subcommittee.

Testifying on the same day as Thurston and May the Rev. Everett C. Parker, director of the Office of Communication of the United Church of Christ, argued against wholesale revision of the 1934 Act.

"You have been told about the terrible paperwork burdens on broadcasters," Parker testified. "Actually, the radio renewal form is about as complicated as an application for a dog license."

On Tuesday, the House Subcommittee heard conflicting opinions on Title II of HR3333 which proposes to replace the Federal Communications Commission and the National Telecommunications and Information Administration with two new agencies, the Communications Regulatory Commission (CRC) and the National Telecommunications Agency (NTA).

Stanley Cohn, deputy administrator at NTIA told the Congressmen that HR3333's separation of spectrum allocation and spectrum assignment functions would cause serious problems in administering broadcast licensing. *HR3333* charges NTA with responsibility for spectrum allocations and CRC with assignments to broadcasters and common carriers.

Agreeing with Cohn on the separation of allocation and assignment responsibilities was Vincent Connery of the National Treasury Employees Union which represents FCC workers. Connery went on to express "deep concern" with the effect of the rewrite which would "disregard much of the technical expertise and legal precedents developed by the FCC over the last 45 years."

Meanwhile Senator Barry Goldwater (R-Ariz) opened the Senate hearings on S611 and S622, the majority and minority Senate rewrite versions, with the statement that "deregulation of radio is no longer a controversial issue." To judge from the first day of Senate hearings on June 5th Goldwater could have been right. Even FCC chairman Charles Ferris endorsed S611. Senator Ernest Hollings (D-SC) built Ferris particularly liked retention of the public interest standard which, he said, "acts like a safety net, does not preclude us from a leap to deregulation but will catch us if our assumptions are wrong."

Admitting that much of FCC regulation has become "unnecessary, unsuccessful or counterproductive," Ferris said S611 "provides the proper starting point and includes the key elements for this new broadcast and cable policy for the 1980s."

S611 is the least revolutionary of the rewrite candidates, calling for random review of radio licensees, a practice some industry opponents say invalidates radio deregulation.

The Commerce Department sent its National Telecommunications and Information Administration chief Henry Geller to testify. He contradicted Ferris by calling for elimination of the public trustee concept.

Geller supported a "reasonable fee" to be paid by broadcasters in place of public trustee rule. Geller also endorsed EEO regulations, multiple ownership rules and non-commercial regulations, but opposed local candidacies.

Geller suggested that spectrum fees collected go to general funds *and not support public broadcasting* or support federal regulation of the broadcast industry.

Ferris and Geller also wound up on opposite sides of the 9khz spacing question during the hearings. Geller has proposed that the AM dial frequency spacing be reduced from 10khz to 9 khz to make room for more stations.

Ferris stated "We don't want to oversell the possibility of 9khz spacing. There are many other ways to increase space on the AM dial, which we are working on."

He noted clear channel reduction (a move being strongly opposed by WSM-AM Nashville in behalf of Grand Ole Opry) could make space for 125 new AM stations. At WARC (the World Administrative Radio Conference), the U.S. will propose an expansion of the AM dial from 1600khz to 1800khz. The first opportunity we'll have for any serious discussion of a switch to 9khz doesn't come up until the hemispheric meeting which isn't scheduled until the early 1980s. It would beat such a meeting that the U.S. would discuss a 9khz spacing with Canada and Latin American countries.

A coalition of major labor unions and the National Education Assn. also testified against the bills. These included the steelworkers union, the auto workers, the Screen Actors Guild and public employes unions. The coalition represents about 25 million union members.

"The public is left with little more than a hope that broadcasters will 'do the right thing' in terms of continuing to serve the public interest," Susan Towell of the education unit testified.

Ralph Nader in his turn before the Senate committee proposed an "audience network" which would join citizens together to represent their interests before the FCC, the courts and Congress. He also suggested that 30 minutes a day be given over in broadcast time to this "audience network."

FCC's Brown Sees Radio Free With Commission's Steps By Fall

• *Continued from page 3*

Brown should be on target on this. He successfully spearheaded the drive to put Gannett and Starr Broadcasting on notice that their AM-FM combinations might be subject to divestiture in future FCC action (see related Washington story).

Brown said he was also concerned with diversity of ownership and noted the FCC recommended and the State Department accepted the proposal to expand the AM dial from 1600khz to 1800khz. The proposal will be presented to the World Administrative Radio Conference in the fall by the U.S. delegation to that conference.

Noting there is another proposal to squeeze more stations on the existing AM dial by shifting from 10khz spacing to 9khz, Brown explained that this was a "long range possibility" because the approval of Canada and Latin America would have to be secured and those countries are "not interested in this."

Brown took pride in his step to end what is known as "grandfathering" AM-FM combinations. "I am delighted that Gannett is now subject to further action on breakup of their AM-FM combinations." Brown said the FCC would not approve any applications for creation of new AM-FM combinations.

(Continued on page 29)

BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

CHICAGO:

	Monday-Friday 6 a.m.-10 a.m.					
STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug. 78	Oct.-Nov. 78	Jan.-Feb. 79	STATION CALL LETTERS
WBMX-FM	4.4	4.2	5.6	4.9	4.6	WBMX-FM
Bobby O'Jay* Format: black						
WCLR-FM	3.7	3.9	2.9	3.8	3.1	WCLR-FM
Phil Whitelaw Format: contemporary						
WGN-AM	10.8	13.5	12.0	10.1	12.0	WGN-AM
Wally Phillips Format: MOR						
WLOO-FM	7.4	7.6	7.1	7.3	6.3	WLOO-FM
Mike Lewis Format: beautiful-FM 100 Plan						
WLS-AM	7.4	7.2	8.3	6.3	5.9	WLS-AM
Larry Lujack Format: contemporary						
WMAQ-AM	6.0	4.7	5.6	6.5	6.2	WMAQ-AM
Lee Sherwood Format: country						
WVON-AM	3.8	4.8	3.4	3.3	3.6	WVON-AM
Richard Steele**						

*O Jay has been on the station since November. He was preceded by Val Coleman for two months, Tom Joyner for two months, and Ray Cooper, for more than two years.

**Steele has been on the station since November. He was preceded by Jim Raggs for four months, and John Bailey.

BILLBOARD RADIO/TV:
ALL OVER THE DIAL...

Music is a big part of broadcasting. And broadcasting is a big part of Billboard. Nationally-respected columnists. Insightful, follow-through news coverage. Follow the airwaves every week in Billboard.

WE'RE ALWAYS TUNED TO THE TRENDS.

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Vox Jox

By DOUG HALL

NEW YORK. **Armand Chianti** has been appointed program director at KZOK-AM-FM Seattle, succeeding **Norm Gregory**, who has moved to Portland, Ore.

Chianti, in radio since [illegible] comes from WYLE-FM-TV-AM Rockford, Ill., where he also served as p.d. He has also worked at WLUP-FM Chicago and WIKI-FM Elgin, Ill.

Jack Bankson, who has been broadcast supervisor for the Sterling Recreation group of stations in which KZOK is a part, leaves without plans for another post. The Sterling group also includes KBFW-AM Bellingham, Wash., and KEDO-KTYK Longview, Wash.

* * *

George Joachim has resigned as p.d. at WBNS-AM-FM Columbus, Ohio, after two years with the stations. WBNS-AM is a middle-of-the-road station with heavy news and sports, while the FM side runs **Jim Schulke's** beautiful music format. Joachim decided to leave after he was passed [illegible] Chris Caggiano [illegible] FM to be [illegible] at [illegible].

Bubbling Under The HOT 100

101 BABY FAT, Robert Byrne, Mercury, 4[illegible]
102 GOOD GOOD FEELING, War, MCA 4[illegible]
103 READY 'N STEADY D.A., [illegible]
104 NONE IS FAR THE BEST IN US, James Walsh Gypsy Band, WMI 1[illegible]
105 ALL I EVER NEED IS YOU, Kenny Rogers-Dottie West, United Artists [illegible]
106 DREAMS I'LL NEVER SEE, Molly Hatchet, Epic 5[illegible]
107 ANYBODY WANT TO PARTY, Gloria Gaynor, Polydor 1[illegible]
108 SHAKE, Gap Band, Mercury, 4[illegible]
109 WHEN I DREAM, Crystal Gayle, United Artists [illegible]
110 SORRY, Natalie Cole, Capitol 4[illegible]

* * *

Jim Eckrone has [illegible] KHAK-AM-FM Cedar Rapids, Iowa, after [illegible] announcement will [illegible] **Al Fetch** He has been with the station for two years. **Steve Hunter**, appointed music director of KOMC-AM Lowell, Ark., has been on the country station for 12 years as night-time DJ.

* * *

WBAB-FM Babylon, N.Y., has appointed a new p.d. program consultant and promotion director. **Martin Curley** will be the new p.d., **Robert Buchmann** the new consultant, and **Debbie Buglisi** will handle promotion.

Curley has been an announcer on the station and WDIX-FM since 1[illegible]. Buchmann is and continues as p.d. at WDIX-FM Dix Hills, N.Y. Buglisi has been with WBAB for two years as an account executive.

* * *

WNEW-FM New York resident music director **Meg Griffin** has moved to the WPIX-FM New York evening lineup. She will join the station Friday and Saturday.

Jim Corcoran, from WLAV-AM Grand Rapids, Mich., as program director. He [illegible] WEIS-FM Lansing, Mich. He succeeds **Kurt Kelly**, who continues as music director.

* * *

Barry McKay has been appointed music director of WCMD-AM Cumberland, Md. He comes from WTBO-AM Cumberland, where he will [illegible] McKay will work the afternoon drive shift.

T.V. Baily, [illegible] has been named to WLTH-AM Gary, Ind.

(Continued on page 30)

Bubbling Under The Top LPs

201 MASS PRODUCTION, In The Purest Form, Cotillion SD[illegible]
202 PASSPORT, Garden Of Eden, Atlantic [illegible]
203 STATLER BROTHERS, The Originals, Mercury [illegible]
204 RAMSEY LEWIS, Ramsey, [illegible]
205 DOUCETTE, The Douce Is Loose, Warner Bros. [illegible]
206 JOHN HALL, Power, [illegible]
207 ROCKIE ROBBINS, [illegible]
208 BOBBY WOMACK, Roads Of Life, [illegible]
209 LENNY & THE SQUIGTONES, [illegible]
210 SPARKS, #1 In Heaven, [illegible]

THE ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970 gets letters.

JOEY MITCHELL, KRAK: "KRAK is [illegible]"

BUDDY KING, WJVA: [illegible]

For free samples of the greatest gag service in Weenie Radio, write

The Electric Weenie
P.O. Box 25-866
Honolulu, Hawaii 96825
(But not when it rains.)

BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive shows, rate-setting shares of persons 12 or older listening audience over the age of 12 in the last five Arbitron reports.

NEW YORK:

STATION CALL LETTERS	Jan.-Feb. 78	April-May 78	July-Aug 78	Oct.-Nov 78	Jan.-Feb 79	STATION CALL LETTERS
	Monday-Friday 6 a.m.-10 a.m.					
WABC-AM	7.0	8.1	9.0	7.1	6.2	WABC-AM
Harry Harrison Format: contemporary						
WHN-AM	3.3	2.7	2.7	3.4	3.6	WHN-AM
Larry Kenney Format: country						
WKTU-FM	1.9	1.2	1.4	11.3	10.3	WKTU-FM
Paul Robinson Format: disco*						
WNBC-AM	2.7	3.0	3.5	2.6	2.6	WNBC-AM
Scotty Brink & Richard Belzer** Format: contemporary						
WNEW-AM	2.5	3.1	2.6	2.1	2.9	WNEW-AM
Ted Brown Format: MOR						
WRFM-FM	5.4	5.2	5.2	4.7	5.6	WRFM-FM
Jim Aylward Format: beautiful-Bonneville						

*Station switched to disco format in August 1978. **Morning team was added after that.

Pro-Motions

By HANFORD SEARL

Caesars Palace, Las Vegas, has booked [illegible] of disco artists into [illegible] KLAV-AM Las Vegas at a June 3 date at the Aladdin Theatre for the Performing Arts. The promotion was coordinated with [illegible] Records executives [illegible] and [illegible] of LP's of the disco artists appearing in the Vegas market. Donna Summer's MGM [illegible]

[illegible] KLAV-AM [illegible] O'Hare.

* * *

[illegible] with radio stations in at least four [illegible] WJOQ-FM [illegible]

Perception Is Key, BPA Attendees Told

By DOUG HALL

NASHVILLE — The more than 800 promotion directors who attended this year's Broadcast Promotion Association convention here Wednesday (6) to Saturday (9) got a variety of advice on contests and media use in promotion campaigns, but probably the key to it all came from a session on "How Does Your Audience Hear You." That key is perception. The truth doesn't matter.

That was the advice from Peggy Riemer, vice president of Sunrich Corp., parent company of The Research Group, a unit specializing in perceptual research for radio.

The problem with perception, she explained, is that station management often does not always perceive a station as the station's listeners do.

This is due to the fact that 90% of audience listening is done as an accompaniment to other activity, while management listens paying "110% attention," she explained.

She advised stations to do low budget research such as organization of focus groups or passive call-outs, but she stressed it was important to have a professional work on the "design phase of the research."

She explained that a poorly designed questionnaire would gather misinformation. "Ask a listener if they want more music and you'll get a yes," she noted.

Also, you cannot ask a listener, "How many spots can you tolerate per hour." They don't relate to advertising on a minutes-per-hour basis," she said.

"Contests maintain longer hour listening, but be careful of overdoing it," she said.

In another session on contests, WSB-AM Atlanta program director George Fisher warned, "I don't think contests increase audience. They add program material."

Fisher also advised to keep the contests simple. He added contest announcements should be checked on the air, they should be heard often, and they should sound effective. Response to the contest should be monitored constantly.

Ray McCarthy, promotion director for KRNI-KRNQ Des Moines, suggested individual personalities can be developed with contest names on the air. Giving away T-shirts with pictures of the personalities on them is one means, he pointed out.

McCarthy added that all contests should have a goal and that an effective way to achieve that goal is to first generate enthusiasm for the contest among the staff. "Let the staff have fun in selling prizes," he said.

Choosing the right music package was discussed in another session by Bo Donovan of Tuesday Productions, Karl Spedahl of Telesound and John Meyer of the Soundship.

"Producers have a problem when the chosen music is not right for spots," Donovan said. In buying spots a station should begin planning at least six months in advance. Donovan suggested compiling a list of music-producing firms and getting demonstration tapes from them.

KRLY Grows In Disco

HOUSTON — SJR communications' KRLY-FM Houston's move to disco in January is paying off. The Kent-Burkhart consulted station shows a 106% audience gain in the April/May Burke report as compared to the previous January/February/March report. The station climbed from a 3.1 share in the earlier book to a 6.4 share. Meanwhile the Top 40 market leader, KRBE-FM, has lost 26% of its share, in a decline from 13.0 to 9.6%.

Pro-Motions

• Continued from page 28

WHIR-FM Garden City, N.Y., WNYE-FM New York and WARI-FM Chicago all tapped live performances for rebroadcast. The WHIR broadcast included an encore with Larry Coryell sitting in and was recorded at My Father's Place, a place which regularly uses the site of WHIR remote broadcasts. The Philadelphia date served as Stills' first New York appearance was at the Bottom Line and the Chicago date was at Park West.

* * *

Peter Pan Records is promoting Irwin the Disco Duck — Incredible LP with a costumed duck mascot by the Disney Tailor to make appearances at various retail stores, industrials, teen discos and projected television spots. Full color posters accompany the LP which features such current chart hits as "In The Navy" and "Knock On Wood." Created by the label at the time of Disco Duck fame, Irwin has sold large quantities of LPs prior to any chart action.

Epic Assembles Cheap Trick Net

NEW YORK — Epic Records put together a 32-station wired network to carry Cheap Trick's concert from the Chicago Amphitheatre Saturday (16) which included WPLJ-FM New York, WLUP-FM Chicago and KMET-FM Los Angeles.

The two-hour concert was also carried on WIOQ-FM Philadelphia, KZEW-FM Dallas, WWDC-FM Washington, WBCN-FM Boston and KSHE-FM St. Louis.

The network was totally stereo high-fidelity and was carried on twin matched AT&T land lines. This was the first time Epic has put together a national network, although they have put together some regional nets, such as one they assembled in April for Molly Hatchet.

WKTU's 'Studio 92' Aims For Syndication

NEW YORK — Studio 92" WKTU-FM's 8 New York disco hour [illegible] and Valentine's Day from 2 p.m. to 2 a.m. is slated for syndication [illegible] said Dan Ingram, the show's producer. Ted Coates.

Arrangements are being made for Scott Muni to host each show and WKTU news director Bob Slade in the New York market. It was initiated with the BBC to broadcast the show to Great Britain as well.

Cable Music Communications, cable television system plans to air the show in domestic markets. Company carries a variety of special programs.

To give the program's listeners, as nearly as possible, the sound and feel of actually being at a disco, Coates uses a 3990 preamp/mixer and 1099 audio processor driven control unit specially designed to broadcast application by G.L. Integrated Sound Systems.

Studio 92 captured a 17 share of the 12 year audience in its time slot according to the January/February Arbitron report. It is widely used as a time of music for parties in the New York market.

Coates is enthusiastic about the G.L. mixer. "The input on the gain control is such that a skillful programmer can open the pot and bring in the new record with such smoothness that only the sharpest ears can detect the transition. This provides the consistent flow from one tune into another that disco fans enjoy," he says.

Brown Sees Radio Free

• Continued from page 3

Sy Kaplan, who's company operates WAYS-WROQ Charlotte and WAPE-AM-FM Jacksonville, agreed with steps to deregulate radio, but she said the FCC should get out of the enforcement of equal employment regulations and leave this to the Equal Employment Opportunities Commission, an unusual stand for a woman to take before a woman's organization. Brown said the FCC should stay in the EEO business.

Rep. Lionel Van Deerlin (D-Calif.) spoke in favor of his bill to rewrite the Communications Act. Van Deerlin, who is chairman of the House Communications Subcommittee (see related Washington story on hearing, before that committee) said the subcommittee would start markup on the bill July 11 and deliver the finished bill to the full Commerce Committee by Aug. 1.

He advised the 500 mostly women in attendance: "If you've got any red hot lobbying to do, do it fast and be specific."

He said his bill was needed "because we are on the brink of a communications revolution. As far as I'm concerned an open marketplace is our best bet for getting the new technology out to the public, into their homes where it can serve them."

Both National Association of Broadcasters general counsel Erwin Krasnow and National Radio Broadcasters Association counsel Tom Schattenfield spoke for deregulation with Schattenfield particularly in opposition to any spectrum fee.

Classical

DIRECT IMPORT

Classical Stores Find Quality Product From East Europeans

By ALAN PENCHANSKY

CBS AGO-GO [illegible] Eastern European classical [illegible] with growing success [illegible] and more [illegible] Holland [illegible]

Leading in the importation of classics from Eastern Europe is New York's Qualiton Records and its source for Qualiton and Hungaroton [illegible] Records, [illegible] Hungarian [illegible] concept [illegible] Associates [illegible] Westminster [illegible] records," explains Quittner.

Russian [illegible] Melodiya [illegible] Quittner, as [illegible] Eastern [illegible]

STERN SIGNING—Violinist Isaac Stern autographs one of his recent CBS recordings for an admiring shopper at Sam Goody's in Manhattan. Pictured is Stern's wife, Vera

labels (Hungaroton) and Czechoslovakia's Supraphon.

Under founder Otto Quittner, Qualiton is well into its second decade of importing Quittner recently tripled his warehouse space and today is stocking between $200,000 and $300,000 at wholesale of the $7.98 and $9.98 list inventory.

Quittner, who compares Eastern European pressings to DG and Philips, claims these countries have always produced discs of the highest finished quality. What's broadened acceptance in the past several years, he notes, are factors such as broader minded a&r policies, better production, improved cover art and better packaging.

"The truth is that anybody who lately bought any of these records realizes the quality," the importer says. "A lot of people now realize it and we have seen a big increase in sales."

Eastern European imports remain Quittner's specialty though he has added lines from Sweden, England and France in recent years.

"I think the sound of the records is probably improved today," says Quittner, referring to the efforts of recording engineers and producers. "Sound of the Supraphon records today is excellent and they also make quad records."

More instrumentally oriented [illegible] Quittner [illegible] factor. And, notes Quittner, there are many Hungarian and Czech artists with [illegible] Western [illegible] fame.

"There's been a big upsurge of operas in the Hungarian or Russian [illegible] operas [illegible] before recorded, some Vivaldi and Corelli," [illegible]

"They're recording with an excellent group of singers and the quality of the records has improved," Quittner adds.

Supraphon's [illegible] on the Melodiya [illegible] end of the Eastern bloc export structure. Quittner [illegible] likes [illegible] the [illegible] Leningrad [illegible] Quittner [illegible] Quartet, which records for Qualiton and Hungaraton, is a top seller, though there have been no U.S. appearances.

Leading artists on Supraphon include violinist Joseph Suk, Czechoslovak pianist Ivan Moravec and the Czechoslovak Philharmonic Orchestra.

New warehouse and offices for Qualiton are located in Long Island City, N.Y. The company's staff has increased threefold since 1974, he says, Quittner.

Getting fill from the Czech suppliers has posed problems in the past, Quittner admits. Today, 90% of orders reportedly are filled.

The Hungarian companies are able to supply almost 100% fill, and can ship within five days, reports [illegible].

One [illegible] from [illegible] beautiful cover graphics of records from Eastern Europe. Duplicate [illegible] a limited number of [illegible] also are available, says Quittner.

Quittner's [illegible] in placing a wealth of information on the Hungaroton jacket, pay greater attention to packaging and design. Leaving Hungaroton's [illegible] enjoy a bounty of excellent graphic [illegible] he explains.

"I personally always tried to impress that [illegible] important point in selling," he relates.

Quittner's next move is to enter the U.S. market involves classical formatted radio.

WNCN-FM New York will begin airing a one-hour Qualiton-sponsored program Sunday afternoon, says Quittner. The concept, involving only music on Qualiton-distributed labels, may be expanded [illegible]

Negotiations are being [illegible] New York radio station [illegible] Quittner says, a deal [illegible] New York [illegible] station.

Quittner [illegible] he also is [illegible] the Andre Perrault Mail order catalog, which, unlike Schwann, lists Qualiton, Supraphon and the other [illegible]

Perrault [illegible] are for mail order sales, but Quittner feels many retail customers will overlook the fact Rego continues to [illegible] the records can be overcome, believes Quittner, and he expects more dealers to begin [illegible] Perrault books.

Customers visiting a retail shop [illegible] ordered [illegible] with the importer's name. But [illegible] there [illegible] is that of immediate gratification, Quittner also points out that most classics are selling at prices below those listed in Perrault.

Qualiton which sells direct and through local regional [illegible] will begin [illegible] the catalog for [illegible] by Quittner.

JUNE 23, 1979, BILLBOARD

SUPERSOUNDS LTD.

New Sales Arm Launched By Delos Classical Label

CHICAGO—Delos Records has established Supersounds Ltd., a separate marketing arm geared to hi fi outlet distribution.

Supersounds Ltd. will begin operating this summer concurrent with the introduction of Digital Master Series (DMS) recordings from Delos.

The label will debut its imported digital record in [illegible] Delos topper Amelia Haygood says the first three releases, taped in New York last [illegible] to [illegible] in mid-July.

Test pressings of the three classical LP releases in [illegible] Supersounds Ltd., working with [illegible] will distribute the records to stereo [illegible] Haygood.

While the [illegible] market is [illegible] essentially [illegible] Haygood explains, [illegible] today [illegible] the [illegible] interested.

Existing Delos distributor will handle wholesaling to record stores, Haygood explains.

Delos' West Coast rep is Frank Cooke, with Marcus Klorman's Euroclass in New York handling the East Coast. In Midwest markets Delos is represented by Kinnara and Howe Distributors.

Three additional series releases are promised by early fall. The entire series will be marketed without provision for dealer returns, Haygood indicates.

"I want to know what's happening, whether it's a defective or missing disc explains.

"I don't want people to buy in larger quantities than they can stock," adds Haygood. "There's no reason to sell on consignment."

Defective disks will be returned [illegible] dealers [illegible] the company [illegible]

Other [illegible] Supersounds [illegible] Bach's Second Concerto No. 1 and Ravel's Quartet performed by the Stuyvesant String Quartet; "The Wizard Of The Horn," and "Sousa Marches Dressed and Waiting" by The Impressionists," played by pianist Claire Rothenberg. The albums are being recorded on Soundstream digital equipment under engineer Stan Ricker and pressed in Japan.

Performers featured in the initial release include trumpet virtuoso Gerard Schwarz as soloist and conductor of the Y Chamber Orchestra of New York, members of the New York Trumpet Ensemble led by Schwartz and the American Brass Quintet. ALAN PENCHANSKY

Radio-TV Programming

Vox Jox

• *Continued from page 76*

Frank Carroll [illegible] WWVA-AM Wheeling, W.Va., as [illegible] three-hr. [illegible] WHTX-AM Charleston, W.Va.

* * *

Don Keith [illegible] WIRB-AM Enterprise, Ala., [illegible] WAOK-AM Kennesaw, Ga., [illegible] WAOK-AM Kennesaw, Ga., [illegible] ABC's WPLJ-FM New York, is [illegible] with the station's DJ Peppercorn [illegible] Paul Wade, [illegible] Dean [illegible] and [illegible] to [illegible]

* * *

Garry Lee Wright [illegible] WXRT-FM Chicago, [illegible] Jeff Hebert [illegible] at [illegible] Feb. 16. [illegible] 1976. He [illegible]

[illegible] WFNC-AM-FM Fayetteville, N.C., [illegible] station in that market, and [illegible] Ala. In [illegible] at WXRT, pd **John Platt** [illegible] Lee [illegible] from three hours to two hours to devote more time to programming. Former WXRT music director and WKQX-FM Chicago DJ **Harvey Wells**, will rejoin WXRT in a weekend shift.

* * *

WNAM-AM Neenah, Wisc., [illegible] **George St. John** leaves [illegible] WOKY-AM Milwaukee as production director and weekend air talent. St. John becomes the third WNAM jock to leave the [illegible] this year. WNAM [illegible] **Ron Ross** is [illegible] the [illegible] pick with "good production" ability.

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Fan Fair: Highlights of Fan Fair '79 included, top row, a spirited celebrity softball game featuring the catching talents of Barbara Mandrell, fan-voted "Cover Awards" recipient Jerry Clower being presented his comedy act of the year trophy by fellow comedians Roni Stoneman, far left, and Archie Campbell, Stella Parton headlining the Elektra/Asylum Records' show, and Warner Bros.' Con Hunley bussing an ardent fan. Bottom row—CBS Records' show host Moe Bandy dueting with fellow CBS artist Joe Stampley, Crystal Gayle posing in exhibit booth for fans, Ronnie Milsap humoring the audience with his custom-made wiper glasses during the RCA show and Loretta Lynn summing up the general spirit of the annual event.

Fan Fair Lures Huge Crowds, $1.8 Million

NASHVILLE. A record number of some 13,900 registrants descended upon country music's Mecca for the eighth annual Country Music Fan Fair held June 4-10, generating close to $1.8 million in revenue for the Nashville area.

Co-sponsored by the Country Music Assn. and the "Grand Ole Opry," the week-long event, staged primarily at the Municipal Auditorium, proved to be an endurance contest as country fans logged more than 12 hours per day in attempts to catch celebrity softball tournaments, 17 show offerings featuring top country entertainers, songwriters, international country acts, veteran artists, fiddling acts, bluegrass and cajun acts, artist fan club get-togethers, autograph sessions and tours of Nashville's major country attractions, including the Country Music Hall of Fame and Museum, the Ryman Auditorium, former home of the "Grand Ole Opry," and Opryland, U.S.A.

Sandwiched between all these activities were also a polished fan-voted awards program televised live from the Grand Ole Opry House June 4, the Country Music Foundation's induction of some 17 country personalities to its Hall of Fame Walkway of Stars and additional artist showcases held at popular Nashville eateries.

While the fan marathon progressed, one exhibitor for Top Of The Country Promotions, Jimmy James, held his own marathon for Guinness "Book Of World Records" documentation for the longest country show. James logged 25 hours and four minutes for singing and playing.

A profile of Nashville also emanated from the area's airwaves as Washington radio personality Larry King, whose nightly talk shows on the Mutual Network reach eight million listeners throughout the country, moved his base of operations to Music City for the week.

Broadcasting live from the Hyatt Regency lobby, King interviewed prominent Nashvillians within the music, educational and business fields. The broadcasts were carried over 120 radio stations in 111 markets across the country.

Inaugurating festivities for the week were the Music City News' fan-voted "Cover Awards" television special, held June 4 and televised live from the Grand Ole Opry House, and two solid days of artist and industry-studded softball competition held at Cedar Hill Park just outside Nashville. Copping tournament trophies were Mary Reeves Davis' "Reevettes," in the women's division, and Warner Bros. in the Men's division.

Exhibit areas in the Municipal Auditorium opened June 6 and retained a schedule from 9:30 a.m. till 10:30 p.m. through June 9 for more than 250 label, fan club, artist, souvenir and other related display booths, all besieged between shows, held on the upper level, by wall-to-wall fans.

Among visiting label officials in for shows was a strong contingency from MCA, including Bob Siner, president, who celebrated his first Fan Fair; Al Bergamo, president of MCA Distributing; Stan Layton, vice president of marketing; Russ Shaw, vice president of artist development; George Osaki, vice president of creative services; Joan Bullard, vice president of publicity and Ron Douglas, vice president of national sales, MCA Distributing Co.

June 6 shows kicked off with MCA Records, followed by a bluegrass concert and concluded with the International Fan Club Organization's annual dinner and show. Also, that same day brought the induction of artists T. G. Sheppard, Margo Smith, Jim and Jesse, Mary K. Miller, Johnny Paycheck, steel guitarist Jody McCauley, Roy Acuff Jr. and members of Roy Acuff's band, Joe Zinkin, Rachel Veach Watson, Oral V. "Curley" Rhodes, Charlie Collins, Onie Wheeler and Gene Martin to the Country Music Hall of Fame's Walkway of Stars. Deceased performers honored with placement in the Walkway were Moon Mullican, Lefty Frizzell, Bob Luman and Elton Britt.

June 7 shows featured CBS Records' artists, an International Talent Showcase, Hickory Records' artists, Elektra/Asylum artists and Monument artists. June 8 was highlighted with shows by RCA Records, a mixed label show, a songwriters' showcase and a cajun show, which was filmed by Nashville's public broadcasting station, WDCN-TV, for later broadcast.

Spotlighted June 9 was the Inter

(continued on page 52)

Roy Clark, Oaks Headlining London's Dominion Theatre

By KIP KIRBY

NASHVILLE—MCA recording artists Roy Clark and the Oak Ridge Boys headline at London's Dominion Theatre July 12, marking Clark's debut appearance before a British audience.

This date is the last leg of a tri-country tour that begins early in July at the well-known Montreux International Jazz Festival.

For the first time in its 13-year history, the international jazz event is presenting a special all-country program on July 7 that will star the Oaks, Clark and fellow MCA artist Barbara Mandrell.

The following evening, Clark and Clarence "Gatemouth" Brown will be featured in a blues show, along with B.B. King, Taj Mahal, Fats Domino and a solo appearance by Albert Collins.

Featured with the Oaks and Clark on the London date will be Brown, Jaha Jae, Buck Trent, the Oak Ridge Band and banjoist Jimmy Henley. This country program is being produced by Derek Block Concert Promotions in conjunction with the Jim Halsey Co. for MCA Records.

The same lineup, minus Jae, will present American country music for the first time in Belgium on July 13. This concert will take place outdoors in the Grand Place in downtown Brussels as part of the Brussels Millenium, a month-long celebration spotlighting the thousandth anniversary of the city's founding.

MCA Records is expected to schedule a special taping of the Oak Ridge Boys' performance at the Montreux Festival for a future live LP release. Ron Chancey, the group's producer, will handle on-site production for the project.

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Country

Nashville Scene

By SALLY HINKLE

Material by Nashville-based Warner Bros. Music writers **Royce Porter** and **Bucky Jones** featured in the [illegible] in the Nashville area [illegible] previewed [illegible] Make Me Your Woman and Help Yourself To Me. **Leon Russell, Ernest Tubb, Don Bowman, Cooder Browne, Steve Fromholz**, the **Geezinslaw Brothers** and **Ray Wylie Hubbard** are slated for the **seventh annual Willie Nelson 4th of July Picnic** in Austin. Advance sale tickets will be available in outlets throughout Texas, Oklahoma and Louisiana for $10. Gate admission will be $12.50.

Johnny Rodriguez, Willie Nelson and **Leon Russell** entertained an audience of 10,000 recently at the Capitol Centre near Washington, D.C. Among the attendees was a delegation from the Soviet Union and a contingent from the White House including Jeff Carter. ... The **Oak Ridge Boys, Freddy Fender, Joe Stampley** and **Gatemouth Brown** will be taping segments for "Hee Haw" next week. Brown is scheduled for Tuesday (26), Stampley Wednesday (27) and the Oaks and Fender Thursday (28). The Oaks are also being featured in the current "Country Music Festival" special being shown heavily throughout this month on Home Box Office.

Joe Ely plays the Palomino Club in Los Angeles Friday and Saturday (29-30) with sets at 8 p.m. and 11 p.m. ... **Poco** has accumulated a number of theatre dates for the remainder of this month including the Auditorium Theatre in Rochester, N.Y., Wednesday (20), Shea's Buffalo Theatre in Buffalo Thursday (21) and the Fox Theatre in Atlanta Wednesday (27). **Ronnie McDowell** recently performed at the Broadcasters Promotion Assn. convention held at Nashville Opryland Hotel. The association's membership consists of promotion managers from more than 600 radio and television stations in the U.S., Canada, Australia, England, New Zealand, the North Antilles, the West Indies and Mexico. Associate memberships include trade publishers, motion picture executives, independent producers and educators.

Stella Parton's tv acting debut on "The Dukes Of Hazzard" has garnered her a singing role on "Love Boat" for next season. ... Chunky candy bars are being sent to programmers as a promotional tie to **Hargus "Pig" Robbins'** latest single "Chunky People," culled from his Elektra LP "Unbreakable Heart." ... Speaking of "chunky" people, **WBRD-AM** personnel in Bradenton, Fla. participated in a month-long weight loss promotion that called for listeners to guess the total weight loss of station personnel. Prizes included a resort vacation, 83 lbs. of country records, health spa memberships, digital scales and other related items.

A death in the family saved **Dawn Chastain** from the ill-fated flight [illegible] Los Angeles from Chicago. [illegible] was booked for an appearance in Los Angeles and cancelled her reservations at the last minute.

Jeep & the Jeepsters, [illegible] Harrison and "Jeep," recently took advantage of [illegible]

Flying Fish Records [illegible] Lee Wills' "Reunion" LP. Recently released LPs [illegible] Doug Dillard and "A Clint At The Kindling" by Robin Williamson and His Merry Band.

Fan Fair a Success

● Continued from page 31

[illegible]

Billboard Hot Country Singles

● STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist
1	2	9	NOBODY LIKES SAD SONGS—Ronnie Milsap
2	6	6	AMANDA—Waylon Jennings
3	1	10	SHE BELIEVES IN ME—Kenny Rogers
4	5	10	YOU FEEL GOOD ALL OVER—T.G. Sheppard
5	3	11	WHEN I DREAM—Crystal Gayle
6	7	10	IF LOVE HAD A FACE—Razzy Bailey
7	8	9	TWO STEPS FORWARD AND THREE STEPS BACK—Susie Allanson
8	11	8	I CAN'T FEEL YOU ANYMORE—Loretta Lynn
9	13	6	SHADOWS IN THE MOONLIGHT—Anne Murray
10	4	11	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard
11	12	8	JUST LIKE REAL PEOPLE—The Kendalls
12	14	8	IF I GIVE MY HEART TO YOU—Margo Smith
13	15	9	I DON'T LIE—Joe Stampley
14	18	6	(GHOST) RIDERS IN THE SKY—Johnny Cash
15	19	3	YOU'RE THE ONLY ONE—Dolly Parton
16	17	8	SIMPLE LITTLE WORDS—Cristy Lane
17	20	7	PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris
18	27	4	SAVE THE LAST DANCE FOR ME—Emmylou Harris
19	22	10	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Big Al Downing
20	23	9	WORLD'S MOST PERFECT WOMAN—Ronnie McDowell
21	24	7	THERE IS A MIRACLE IN YOU—Tom T. Hall
22	25	6	WHEN A LOVE AIN'T RIGHT—Charly McClain
23	30	7	DELLA AND THE DEALER—Hoyt Axton
24	29	7	SPANISH EYES—Charlie Rich
25	33	5	YOU CAN HAVE HER—George Jones & Johnny Paycheck
26	34	5	SINCE I FELL FOR YOU—Con Hunley
27	31	8	I'LL NEVER LET YOU DOWN—Tommy Overstreet
28	35	5	BREAKIN' IN A BRAND NEW BROKEN HEART—Debby Boone
29	37	4	REUNITED—Louise Mandrell & R.C. Bannon
30	47	3	NO ONE ELSE IN THE WORLD—Tammy Wynette
31	42	3	PICK THE WILDWOOD FLOWER—Gene Watson
32	40	4	LIBERATED WOMAN—John Wesley Ryles
33	48	2	SUSPICIONS—Eddie Rabbitt
34	9	11	ME AND MY BROKEN HEART—Rex Allen Jr.
35	10	10	ARE YOU SINCERE/SOLITAIRE—Elvis Presley
36	51	3	FAMILY TRADITION—Hank Williams Jr.
37	69	2	COCA COLA COWBOY—Mel Tillis
38	16	10	DOWN TO EARTH WOMAN—Kenny Dale
39	49	5	LOVE ME LIKE A STRANGER—Cliff Cochran
40	41	6	NADINE—Freddy Weller
41	56	2	BARSTOOL MOUNTAIN—Moe Bandy
42	21	10	I WILL SURVIVE—Billie Jo Spears
43	26	10	STEADY AS THE RAIN—Stella Parton
44	32	12	SAIL AWAY—Oak Ridge Boys
45	54	5	WASN'T IT EASY BABY—Freddie Hart
46	55	3	FELL INTO LOVE—Festival
47	64	3	THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price
48	50	5	CALIFORNIA—Glen Campbell
49	68	2	(WHO WAS THE MAN WHO PUT) THE LINE IN GASOLINE—Jerry Reed
50	28	9	MY MAMA NEVER HEARD ME SING—Billy "Crash" Craddock
51	39	11	SEPTEMBER SONG—Willie Nelson
52	45	14	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers
53	63	3	TILL I GAIN CONTROL AGAIN—Bobby Bare
54	65	3	OH BABY MINE (I GET SO LONELY)—Bobby G. Rice
55	46	5	CHEAPER CRUDE OR NO MORE FOOD—Bobby "Sofine" Butler
56	44	12	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker
57	70	2	SLIP AWAY—Dorsey
58	60	4	BETWEEN THE LINES—Bobby Braddock
59	NEW ENTRY		ALL AROUND COWBOY—Marty Robbins
60	57	6	I MIGHT BE AWHILE IN NEW ORLEANS—Johnny Russell
61	NEW ENTRY		I LOVE HOW YOU LOVE ME—Lynn Anderson
62	NEW ENTRY		DON'T LET ME CROSS OVER—Jim Reeves
63	74	3	FOREVER ONE DAY AT A TIME—Don Gibson
64	75	3	COULD I TALK YOU INTO LOVING ME AGAIN—Wynn Stewart
65	66	4	WALTZ ACROSS TEXAS—Ernest Tubb
66	76	3	DON'T FEEL LIKE THE LONE RANGER—Leon Everette
67	38	9	MY HEART IS NOT MY OWN—Wanda Forwood
68	78	3	I'M GETTIN' INTO YOUR LOVE—Ruby Falls
69	52	12	SWEET MELINDA—Randy Barlow
70	36	10	RUNAWAY HEART—Reba McEntire
71	43	8	I JUST WANNA FEEL THE MAGIC—Bobby Borchers
72	NEW ENTRY		YOURS—Freddy Fender
73	53	11	WHAT IN HER WORLD DID I DO—Eddy Arnold
74	77	4	STEAL AWAY—Paul Schmucker
75	85	6	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook
76	61	15	LAY DOWN BESIDE ME—Don Williams
77	87	2	WHAT I FEEL IS YOU—Billy the Kid
78	62	6	BAD DAY FOR A BREAKUP—Lonnie Bowdell
79	84	4	WHAT'RE WE DOING, DOING THIS AGAIN—Rick Rowe
80	58	13	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius
81	NEW ENTRY		I'VE GOT COUNTRY MUSIC IN MY SOUL—Dee King
82	NEW ENTRY		MIDDLE-AGE MADNESS—Earl Thomas Conley
83	NEW ENTRY		IT WON'T GO AWAY—Rayburn Anthony
84	NEW ENTRY		JUST WHEN I NEEDED YOU MOST—Dana
85	NEW ENTRY		WOMAN'S TOUCH—Glenn Barber
86	88	2	BLUE SKY SHININ'—Mickey Newbury
87	NEW ENTRY		CHUNKY PEOPLE—Hargus "Pig" Robbins
88	89	2	DON'T STAY ON YOUR SIDE OF THE BED TONIGHT—Ann J. Morton
89	NEW ENTRY		SWEET LOVIN' THINGS RAINBOW AND ROSES—Billy Walker
90	90	2	SECOND BEST—Don Drumm
91	92	5	NOTHING BUT TIME—Helen Rodgers
92	94	4	LINES—Jerry Fuller
93	93	2	YOUR LOVE TAKES ME SO HIGH I WANT TO PLAY MY HORN ON THE GRAND OLE' OPRY—Maury Finney
94	NEW ENTRY		RHYTHM GUITAR—Oak Ridge Boys
95	NEW ENTRY		DON'T SAY LOVE—Connie Smith
96	59	10	SHE'S BEEN KEEPIN' ME UP NIGHTS—Bobby Lewis
97	NEW ENTRY		EBONY EYES HONEY—Orion
98	NEW ENTRY		WALK ON BY—Robert Gordon
99	67	7	GETTING OVER YOU AGAIN—Dale McBride
100	71	10	FADED LOVE AND WINTER ROSES—David Houston

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/23/79

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• Star Performer—LPs registering proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	28	THE GAMBLER—Kenny Rogers, United Artists UA-LA 933-H
2	2	8	GREATEST HITS—Waylon Jennings, RCA AHL1 3359
3	3	10	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 940-H
4	4	7	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
5	5	11	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
6	6	18	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
7	7	52	WHEN I DREAM—Crystal Gayle, United Artists UALA 458-H
8	8	29	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC2 35467
9	9	59	STARDUST—Willie Nelson, Columbia KC 33105
★	12	74	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	14	4	LOVELINE—Eddie Rabbitt, Elektra 6E-181
★	15	7	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
13	13	9	HEART TO HEART—Susie Allanson, Elektra Curb 6E-177
14	10	10	THE ORIGINALS—The Statler Brothers, Mercury SRM-1-5016
★	NEW ENTRY		IMAGES—Ronnie Milsap, RCA AHL 3346
16	11	32	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
★	NEW ENTRY		ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2-36064
18	17	40	EXPRESSIONS—Don Williams, MCA AY 1069
19	NEW ENTRY		GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 3361
★	26	3	CROSS WINDS—Conway Twitty, MCA 3086
★	28	5	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
22	22	71	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
23	16	19	THE BEST OF BARBARA MANDRELL, MCA AY 1119
24	19	36	MOODS—Barbara Mandrell, MCA AY 1088
25	21	25	TOTALLY HOT—Olivia Newton-John, MCA 3067
26	24	20	SWEET MEMORIES—Willie Nelson, RCA AHL1 3243
27	18	31	TNT—Tanya Tucker, MCA 3066
28	25	14	JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1739
29	32	75	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
30	30	30	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
31	34	19	LEGEND—Poco, MCA AA 1099
32	20	14	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
33	31	15	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
34	35	12	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
35	36	3	SERVING 390 PROOF—Merle Haggard, MCA 3089
36	41	61	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM1-5007 (Phonogram)
37	29	8	JERRY LEE LEWIS, Elektra 6E 184
38	27	25	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
39	37	36	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1 2979
40	40	61	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
41	42	29	ARMED AND CRAZY—Johnny Paycheck, Epic AE 35644
42	43	73	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL1 2686
43	23	7	REFLECTIONS—Gene Watson, Capitol SW 11805
44	NEW ENTRY		GREATEST HITS—Linda Ronstadt, Asylum 6E 106
45	33	54	ROOM SERVICE—The Oak Ridge Boys, MCA 3065
46	33	12	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
47	NEW ENTRY		RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
48	46	3	I DON'T LIE—Joe Stampley, Epic KE 36016
49	44	11	OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 35726
50	50	5	BEST OF DOLLY PARTON, RCA AHL1 4449

Canadian Fete Chairman Tagged

TORONTO—Popular Canadian television personality Tommy Hunter has been chosen as the Academy of Country Music Entertainment's first honorary chairman for its country [illegible] Sept. 17-21 in Toronto, Ontario.

The appointment of an honorary chairman sets a precedent which Bob Cousins, chairman of the academy, expects to be continued in future years.

RCA Tosses Texas Party For 3 Promising Rookies

By GERRY WOOD

DALLAS—Rather than take its new artists to the people, RCA Records tried a new twist here and took the people to the artists.

To showcase three of its blue-chip rookie acts, Steve Warner, Randy Gurley and Razzy Bailey, RCA went deep into the heart of Texas recently to Ranchland in Lewisville. Some 230 retail, radio and media figures were treated to a Texas-sized RCA promo blitz.

Renting the 1,200-acre spread just a cow chip's throw from Dallas/Ft Worth Airport, the label hosted the radio/retail/media contingent that hailed predominantly from the Southwest. It also included Tulsa, Los Angeles, Nashville and Canada.

Beneath sunny and gusty Southwest skies, the guests were treated to an impressively orchestrated event. Shirts blaring "Country's Winning Team—Dallas Branch" were given, along with pennants, sampler LPs and cassettes utilizing the "Country's Winning Team" theme and western bandanas.

Activities included horseback riding, Coors gulping, horseshoe tossing, a rodeo and Texas barbeque eating that included a side order of redhot peppers guaranteed to clean out all sinus passages this side of the Brazos.

When the sun settled and the mood arrived, the entertainment came. First some western swing music from the Ranchland Playboys at dinnertime. Then, the showcase featuring Warner, Gurley and Bailey.

Warner excelled with his lyrically rich songs, his voice backed only by his guitar. Gurley, newly signed to RCA after a stint at ABC, didn't let a mending broken leg slow her down much. Backed by a rocking and tight band, the blonde-haired, black-suited songstress mixed country and pop.

Razzy Bailey, riding the crest of his hottest record yet, "If Love Had a Face," also played off against a rocking band equally at home in the realms of rock and country. His strong set concluded a night of impressive new talent.

Joe Galante, vice president of marketing, RCA/Nashville, led the RCA assault with Wayne Edwards, Southwest regional promotion manager, who emceed the show and spearheaded the numerous activities. Dave Wheeler, director of Nashville marketing development; Jerry Flowers, manager, Nashville artist development; and John Dotson, administrator of Nashville publicity services.

Also attending were Roy Dea, Gurley's producer; Bob Montgomery, producer of Bailey, and regional and local RCA employes from Houston, St. Louis, Memphis, Los Angeles, Kansas City, Oklahoma City and Nashville.

"The purpose of this event," explained Galante, "was to take three artists in a crucial state of their careers and to bring the audience to them for exposure, rather than staging a series of showcases."

Top retailers and wholesalers attending included executives from Western Merchandisers, Amarillo; Bromo Distributors, Oklahoma City; Sound Warehouse, Tulsa; L & R One Stop, San Antonio; L & R Distributing, St. Louis; Lieberman in Dallas and Houston; Cactus Records, Houston; and Sound Town, Handleman and Pickwick in Dallas.

Billy Parker and Jack Cresse of KVOO-AM, Tulsa, and Dugg Collins, KZIP-AM, Amarillo, led a radio contingent that included KVET-AM, Austin, and CKLW-FM, Detroit/Windsor, Ontario, Canada.

E/A Hosts; Will Repeat

NASHVILLE—Elektra/Asylum's Nashville division hosted its first of a series of seminars with the label's artists, managers, record producers and booking agents recently.

Designed to acquaint the artists with E/A personnel from Nashville, the seminar also provided them with the opportunity to meet the label's regional promotion and sales representatives from around the country.

The E/A panel was moderated by Jimmy Bowen, vice president and general manager, and included Norm Osborne, promotion director; Mike Hyland, press manager; Deborah Pardee, artist development; Rhett Walker, regional promotion manager; Alan Young, southeast regional country promotion; John Hughes, southwest regional country promotion; Noble Womble, southwest regional sales; and Allan Golden, southeast regional sales.

Elektra/Asylum artists, managers, producers and agents attending the label forum included Roy Acuff, Susie Allanson, Bobby Braddock, Wood Newton, Dennis Wilson, Vern Gosdin, Diana Merrill, Maggie Ward, Shorty Lavender, Ken Rollins, Even Stevens, Robert Porter, Ray Ruff, Don Gant, Jan Kurtis, Ben Hall, Bob Milsap, Don Light, Pat Nelson and Gary Hart. Unable to attend were Eddie Rabbitt, Stella Parton and Tommy Overstreet.

E/A Nashville's administrative director Ewell Roussell stated that the success of this first open meeting will prompt the label to host similar panels in the future, possibly as often as three times a year.

OVATION TO PLUG 10-LP SUMMERFEST

NASHVILLE—Ovation Records is launching its biggest country promotion to date, featuring five new releases and five catalog LPs.

Called Ovation Country Summerfest, the three-month campaign will rely on in-store displays, price buys for distributors, point-of-purchase materials including banners, streamers and posters, trade and consumer ads, and 60-second radio spots in key country markets.

Ovation is kicking off its merchandising effort with a special album-sampler designed for use in retail outlets containing a varied selection of singles by the Kendalls, Joe Sun, the Cates and Sheila Andrews.

Supporting this are forthcoming July LP releases by the Cates and Sun, along with a single by Andrews titled, "I Gotta Get Back The Feeling," as well as catalog product by Lois Kaye and Tommy Jones.

Also covered in this summer promotion will be Sun's first Ovation album, "Old Flames," "Heaven's Just A Sin Away" by the Kendalls and "Goin' To The Grand Ole Opry" recorded by the late Stringbean.

NARAS Elects New Governors

NASHVILLE—The local chapter of the Recording Academy elected 14 new governors for two-year terms.

Among members elected for first term service are Tom Brannon, vocalist, singers category; Moses Dillard, leaders, conductors, Jimmy Bowen, A&R producers; Bob Beckham, songwriter, composers; Brent Maher, engineers; Archie Jordan, arrangers, and governors at large, John Denny and Gerry Teifer.

Members re-elected include Ronny Light, instrumentalists, musicians; Bob Schanz, art directors, annotators, designers, literary editors, photographers, and governors at large Merlin Littlefield, Roger Sovine and Chic Doherty, associate category.

These members join incumbent governors Buzz Cason, Bill Justis, Jerry Gillespie, Marijohn Wilkins, Lev Ladd, Charlie McCoy, Bill Pursell, Lynn Shults, Ed Penney, Aaron Brown, Don Butler, John Sturdivant, Sheldon Kurland and John McCarthy.

New governors will be installed at the Wednesday (13) meeting where officer nominations will also commence. Election of officers will take place during a July meeting of the board of governors.

Inergi Energies Strictly In Tex.

NASHVILLE—Inergi Records and Productions, owned by Vince Kickerillo with operations in Nashville and Houston, has consolidated its entire operation in the company's Houston headquarters.

With the move, Frank Jones, head of the Nashville operation resigned from the company structure. Tim Williams, also located in Nashville, remains with the company continuing to handle promotion and publicity from the Houston offices.

The company will operate from its newly-built 32-track recording facility.

Acuff-Rose Top BMI Accolades

NASHVILLE—Acuff-Rose Publications recently led the list of represented Southern regional writers and publishers honored for songs receiving one million performances as delegated by BMI's logging system at BMI's first annual "Million-Aires" award.

The country music industry's largest and oldest publishing operation scored with 19 songs, the strongest contingency among award winners, with Hank Williams' catalog carrying the bulk of performances.

Among the songs and writers were "Cold, Cold Heart," "Half As Much," "I Can't Help It," "I'm So Lonesome I Could Cry," "Jambalaya" and "Your Cheatin' Heart" by Hank Williams; "Bonaparte's Retreat" and "Tennessee Waltz" by Pee Wee King and Red Stewart; "I Can't Stop Loving You" and "Oh, Lonesome Me" by Don Gibson.

Others included "Blue Bayou" by Roy Orbison, "Then You Can Tell Me Goodbye" by John D. Loudermilk, "There Goes My Everything" by Dallas Frazier, "When Will I Be Loved" by Phil Everly, "Jealous Heart" by Jenny Lou Carson, "I Love You Because" by Leon Payne, "Last Date" by Floyd Cramer, "Till I Kissed You" by the Everly Brothers and "Singing The Blues" by Marty Robbins.

MEAT HUSTLES—Meat Loaf, second from the left, chairman of the March Of Dimes Superwalk, leads 15,000 New Yorkers through Central Park at the start of a recent 30 kilometer walk which reportedly raised more than $650,000 to fight birth defects in children

State Subsidy Spurs Pa. Promoters' Suit

PHILADELPHIA The Valley Forge Music Fair in suburban Devon, Pa., is attempting to knock out the only competition it faces during the summer months, Temple University's Music Festival.

While operating from 1960 as a non-profit, tax-exempt entity, Temple Univ. has received $1,000,000 in state subsidies, the latest $250,000 coming this year. Temple Univ. Music Festival, which runs from June 25 through July 27, is held on the campus in Ambler, Pa., campus.

While it's only the pop offering that's open to Valley Forge in the Greater Philadelphia area, the week taken up with symphonic concerts and choral groups. Gimbel Bros. Philadelphia Music Festival is being subsidized because the concerts are subsidized by Gimbel's. As a result, they have some non-Commerce Price Control ruling to follow.

Moreover, they claim the competition they get from the offerings of the Pittsburgh Symphony Orchestra in residence and from such pop fare as the Johnny Cash show and Ella Fitzgerald is not only unfair, but also illegal.

Valley Forge Music Fair contends Temple covers the Music Festivals' financial deficit each year with state monies that is intended to be earmked only for educational purposes. Temple has long admitted that the symphonic and classical concerts during the festival with a house budget that exceeds $500,000, conducted by the guest conductors and by the entire Pittsburgh Symphony, are not intended to be a profitable concern, but the court is asked to instruct the university from

(Continued on page 86)

FOR MUSIC & SPEECHES

Nuke Foes Jam H'wood Bowl

By JOE X. PRICE

LOS ANGELES A mob of 18,000-plus paid $5 per ticket and braved 100 degree plus heat to fill the Hollywood Bowl to the brim for Survival Sunday II Sunday (5).

The second annual event organized by the Alliance for Survival, California's largest antinuclear group, was for the purpose of protesting use of nuclear energy and particularly aimed at stopping the opening of the $1.4 billion nuclear plant at Diablo Canyon, Calif., scheduled for August.

The show which kicked off promptly at 2 p.m. as planned did not end for an hour beyond the scheduled 7 p.m. as most of not all of the speakers and performers got carried away with their messages.

Peter Yarrow opened by offering greetings to the swelling throng and followed up with a song specially written for the event which contained the word "When this day is done we will see the most wonderful event of its kind that we have ever participated in."

Singer Holly Near followed with a few antinuclear originals of her own, as did Jackson Browne with a ditty which said "The planet doesn't belong to us, we belong to the planet."

Browne was backed by a keyboard man and his regular fiddler, Russ Kunkel.

About an hour later, Graham Nash, John Sebastian and Dave Hayward joined Browne onstage and in a special surprise act, did up a smashing rendering of the old Crosby, Stills, Nash & Young standard, "Teach Your Children."

Nash, who preceded Browne in a half-hour set of his own, also offered the appropriately titled originals "In The '80s We Must Come Alive" and "A Barrel Of Pain," the latter referring to the nuclear stockpile building near San Francisco where he currently makes his home.

In still another set, Nash did a ditty with John Hall with the self explanatory title "Take All Your Atomic Poison Power Away," which he co-penned with Hall.

Joan Baez mesmerized the perspiring crowd with five songs of her own but put the frosting on the cake with her gut-wrenching rendition of "Diamonds And Rust." It brought many to their feet.

Melissa Manchester, her father (father on bassoon, brother on piano and she singing back up) hit the mike and, in her own animated fashion, belted out five songs, including the specially orchestrated "The Music Is In My Soul" and "When I Call You Friend." Except for the one unrelated male accompanist, mixed with her own, she was backed by her father. Even so, inspite of the nepotism, her efforts received appreciation.

Also on the musical side of the overbooked docket were Gil Scott-Heron, Jocko Marcellino (Sha Na Na's Four Paul & Mary and the female gospel group Sweet Honey In The Rock. Each newscaster thanked the girl onstage doing hand-signals for the deaf in the audience. In more than one instance the gyrating hand-signal girl was more entertaining than the act.

Big Name Stars To Shine At Atlantic City Casino

ATLANTIC CITY, N.J. With Mike Douglas set for Aug. 13-18, Diana Ross a last-minute replacement for Gene Kelly Aug. 20-25 and Frank Sinatra making a third return within six months Sept. 3-9, the big stars will shine this summer at the Resorts International Casino Hotel.

This hotel's monopoly on gambling and top pet names is expected to end in June when Caesars Boardwalk Regency Casino Hotel is expected to get its gambling license and also offer top name attractions.

The proposed revival of the 1957 "Ziegfeld Follies" revue has been pushed back again and is now scheduled for the summer of 1981 when Resorts International opens a new hotel adjoining its present one, with a performing stage that entertainment director Fred Rudas calls the largest in the Western world.

Until he gets the Ziegfeld Follies together, it will be the big name stars along with his popular "Brave Boardwalk," a Las Vegas-styled revue with elaborate costumes and girls following a Parisian pattern.

The musical excels show also serves as the standby attraction during the slow winter months when the name performers come in for weekend appearances. The revue also plays on matinees for the one-day trippers coming to the gambling casino on bus excursions.

Rudas plans to mix up the standard Vegas fare at Resorts International a bit, with the introduction of summer stock theatre to the Viking Theatre located on the 11th floor of the casino hotel. The first offering will be "Same Time Next Year," tentatively starring Cyd Charisse and Tony Martin.

Although Resorts International will hold the entertainment spotlight this summer, Caesars Boardwalk Regency Hotel doesn't intend to take a back seat when the gambling license comes through. While the caliber of the stars will be restricted somewhat because the showroom will seat only 600 compared to 1,500 at Resorts International, names being mentioned for the first summer include the likes of Tony Orlando and Bobby Vinton. In addition, the hotel will have three musical lounges.

There's a likelihood a third gambling casino will be opened before the summer runs its course. Ballys Manufacturing the slot machine manufacturing giant is rushing to completion its $150 million Park Place Casino Hotel, hopefully for an early August opening and putting it in the event sweepstakes for major show attractions.

Philly Fathers To Ignore Rock At Summer Concerts

PHILADELPHIA Sections will the city of Philadelphia spend considerable less money for free summer pop concert the season but some of the available funds will be parceled out for rock bands.

In the past two years the city has spent more than a million dollars for concerts here and has been one of the busiest commercial users of municipal facilities in the country. In front of the steps at the Philadelphia Art Museum which acts much as Lincoln's Memorial does to the Washington Mall, the Philadelphia Orchestra, the Philadelphia Pops, the Dixieland Band, the Mummers Band, the Philadelphia Concert Band, the Philadelphia Brass Ensemble and Theodore Bikel to Chubby Checker and Mel Torme.

Last summer, for the first time, concerts were moved to an open tent at Penn's Landing along the waterfront with the weekly program announcements including rock acts. However, the former Mayor David Specter, head of the city Cultural Affairs Council which runs up the bookings and the city decided to get out of the rock concert business entirely because of what he termed an overly successful concert" last summer.

Firemen were hard pressed from extinguishing a nearby fire by hordes of teenagers attending a concert featuring the British rock group UK and a number of persons including policemen were hurt in the melee.

Specter said that while the city will not be a host rock concerts anywhere, including various park locations throughout the city, it's possible that some other promoter such as the several rock radio stations or record companies might do so this coming summer in the city facilities. He said the city summer interest shortfall could be used to help defray the bigger shows. All rock will be back at the Art Museum beginning with the July Freedom Week festivities.

With the talent budget cut deeply, the concert type shall will feature a diverse mixture of once big name stars and those who never quite made the limelight but nonetheless offer quality entertainment.

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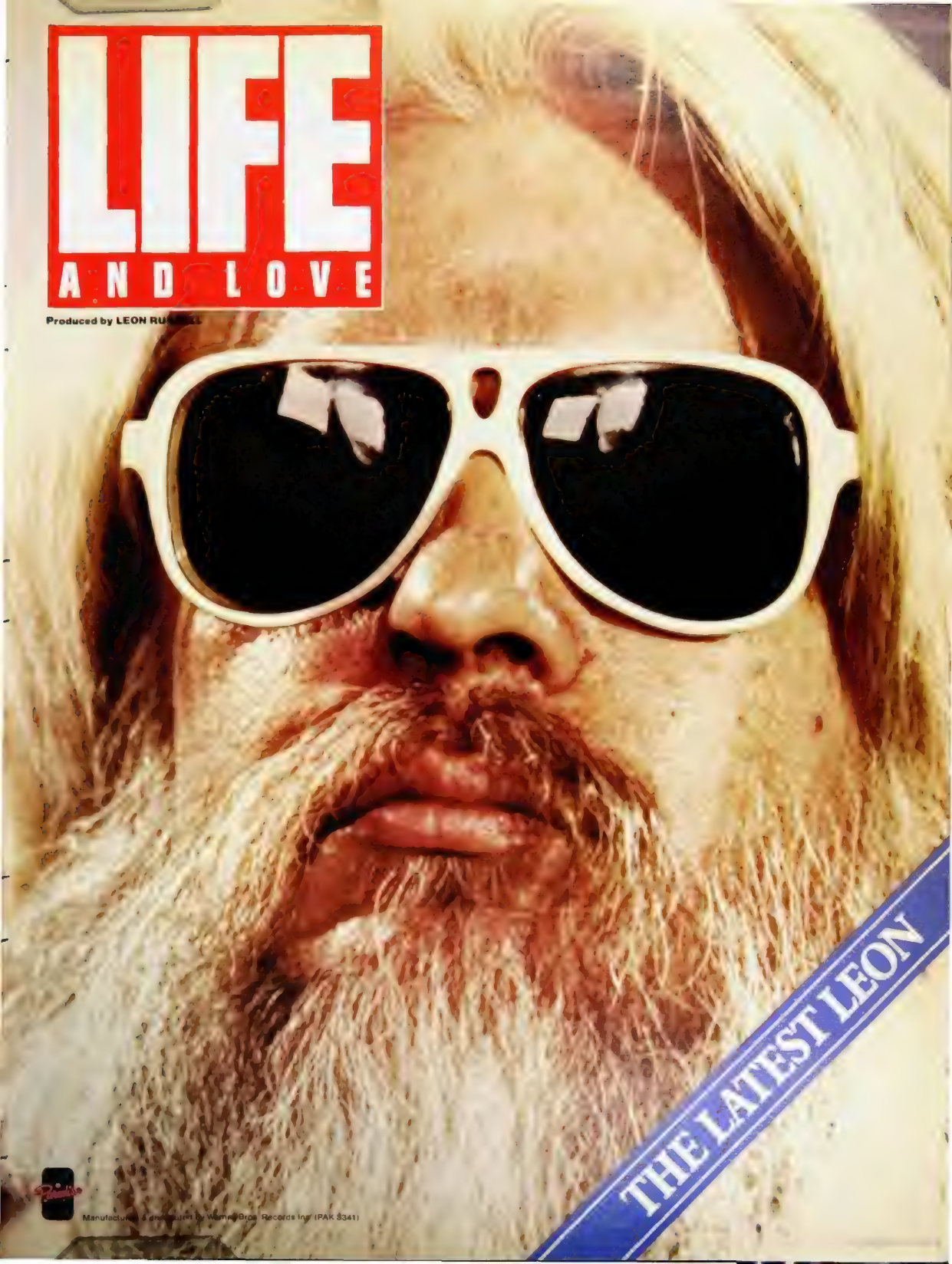
NASHVILLE CONFRONTATION—Cheap Trick's Robin Zander, left, opens Cheap Trick's debut Nashville stage assault with "Hello There" while spiritual leader Rick Nielson, center, confers with fellow Trickster Tom Peterson at the War Memorial Auditorium.

LIFE AND LOVE

Produced by LEON RUSSELL



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Talent In Action

VILLAGE PEOPLE GLORIA GAYNOR

Greek Theatre, Los Angeles

[illegible] sion of one rather startled concertgoer at the Village People's [illegible]

He was [illegible] amused but mostly [illegible] to keep up with everything that [illegible] lightly executed [illegible] and [illegible] all compete for your attention.

The entrance is spectacular. While a fast blinking strobe light lends a surreal quality, the curtain parts to reveal a [illegible] and a teepee, out of which come one by one hard hat David Hodo, [illegible] cowboy Randy Jones and Indian Felipe Rose.

They are joined by whip [illegible] leather man Glenn Hughes and in a jeep [illegible] Alex Briley until finally cop Victor Willis arrives [illegible] cycle with red light flashing and [illegible] order. The sequence lasts four minutes. Its effect is like a wild, weird hallucination.

The melodic simplicity and corny lyrical naivete of songs like "Go West" and "I Wanna Shake Your Hand" make them instantly endearing, all the more so because of the [illegible] and absolute assurance with which they're performed by the group.

The [illegible] stand in the People bring to the act is contagious. With their wide smiles and broad mugging, they exude a geekiness that is irresistible.

With Victor Willis out front with a hand mike and the other People lined up five across behind him, the effect is not unlike cheerleaders at a pep rally. Even a tight but persistent opening [illegible]

[illegible] San Francisco," "Hollywood" and "Fire Island." [illegible]

But the "In The Navy" set [illegible] The group [illegible] song's end, the guns are fired with confetti shooting into the audience.

For the [illegible] New York date, the group [illegible] rhythm section is being augmented by [illegible] string and [illegible] arranger of Village People records.

The L.A. show were recorded for a live album which will have three live sides and one side cut in studio in the manner of [illegible] labelmate Donna Summer's "Live And More."

Gaynor was backed by eight musicians and two singer-dancers [illegible] Highlights [illegible] "Reach Out I'll Be There" and "You're All I Need To Get By."

Gaynor [illegible] [illegible]

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AVERAGE WHITE BAND

Roxy, Los Angeles

[illegible] ant alternative to slickly orchestrated and theat[illegible]

[illegible]

The Atlantic act was especially hot on "I Am [illegible] spurred the highly charged audience into a [illegible] nicely paced the funky piece and lead singer [illegible]

[illegible]

JIM HOLLANDER

POCO ROGER VOUDOURIS

[illegible]

[illegible] report featuring Voudouris and Poco proved a [illegible]

A large crowd displayed its limited sophistication by [illegible] throughout [illegible]

[illegible] Voudouris [illegible]

Voudouris' [illegible] with "Get [illegible] "We Can't Stay Like This Forever" and "Don't Turn My Music Down."

[illegible]

The headliner took the stage to a wild, deafening roar and proceeded to unleash some deal[illegible]

[illegible]

brilliant musicianship and proved that the legendary magic is still present. Its traditional country rock sound has evolved into a sort of country metal energy, occasionally turning into a wall of instrumentation as Cotton and Young exchange particularly fiery riffs.

Securely in the groove, Poco ripped through 13 songs with professional assurance, ranging from tunes such as "Rose Of Cimarron" and "70 Fear" to more recent successes like "Crazy Love" and "Heart Of The Night." Bullard's keyboard expertise on clavinet, synthesizer and Yamaha electric grand is a welcome addition to the act.

Poco closed out its portion with a powerful rendition of "Legend," the title song from its current LP, and was then returned to the stage twice for encores.

KIP KIRBY

JOAN ARMATRADING MICHAEL KATAKIS

Orpheum Theatre, Boston

[illegible]

Talent Talk

Gloria Gaynor [illegible] Village People tour two weeks early June 10 after [illegible]

[illegible] City Limits [illegible]

[illegible] Judy Collins [illegible] Thin Lizzy [illegible] Patti Smith Group [illegible]

[illegible] Jackie Wilson [illegible] cluded Sylvain Sylvain, Victims, Senders [illegible] The Damned [illegible] a return visit in late June and early July [illegible]

[illegible] Love with Arthur Lee, Marianne Faithful [illegible] Blue Cheer [illegible] Steve Wonder [illegible] Edgar Winter [illegible] Peter Tosh [illegible] middle of a European tour, will be seen on a [illegible]

Joe Jackson [illegible] Mingus Dynasty [illegible]

Signings

Blue Steel [illegible] Long John Baldry [illegible] Dee Archer [illegible]

Terry Mace [illegible] Krystal [illegible] Pamela Stanley to EMI [illegible] Paul Adams to Mascara [illegible] for personal management [illegible] Sophisticates [illegible]

[illegible] Rex Allen Jr. [illegible] Rick Schulman [illegible] Penny Hamilton [illegible] "You Lit The Fire [illegible]"

B52s to Warner Bros. Records with first LP by the new wave band expected in early July. Singing duo Saint & Stephanie to Ariola Records with debut LP produced by Michael Zager [illegible] Salsa artist Double Exposure to Berlin Carmen International Artist Management [illegible] Spender, featuring some members of the now defunct [illegible] to [illegible] organization for management.

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GINO VANNELLI

Brother to Brother Tour/1979

CHICAGO, Chicago Stadium, March 26, 1979
"The crowd went nuts."
Chicago Sun-Times

DETROIT, Cobo Arena, March 21, 1979
"Gino Vannelli offers 'perfection' in performance at Cobo Arena."
The Detroit News

TORONTO, Maple Leaf Gardens, April 29, 1979
"His voice still ranks as one of the most dynamic, most supple, most textured in pop music today."
Toronto Star

LOS ANGELES, Los Angeles Forum, March 31, 1979
"Gino Vannelli's soul never sounded better."
Los Angeles Examiner

INDIANAPOLIS, Market Square Arena, March 25, 1979
"...the first five-star show of the year."
The Indianapolis News

LOS ANGELES, Los Angeles Forum, March 31, 1979
"Encore 'Appaloosa' sealed Vannelli's musical and charismatic hold on the near SRO house."
Billboard Magazine

PHILADELPHIA, Spectrum, April 21, 1979
"It was a lushly structured, bombastic occasion."
Philadelphia Inquirer

ATLANTA, The Omni, March 19, 1979
"...his jazz-inflected vocals were as smooth and powerful as ever."
The Atlanta Constitution

MONTREAL, The Montreal Forum, April 27, 1979
"He basked in the glow of playing to 15,000 adoring fans."
The Montreal Gazette

NEW YORK CITY, Carnegie Hall, April 24, 1979
"...Carnegie Hall, despite its reputation as a terrible place to play amplified music, passed the Vannelli test with flying colors."
The New York Times

LOS ANGELES, Los Angeles Forum, March 31, 1979
"Gino Vannelli has arrived."
The Hollywood Reporter

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Billboard SPECIAL SURVEY For Week Ending 6/16/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates (Number in ( ) for Consecutive Dates)	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	**BOSTON/HEART/VAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/TKO**—Pace concerts, Louis Messina/Cotton Bowl, Dallas, Tex., June 9	81,000	$15	$1,215,000*
2	**BOSTON/HEART/VAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/GRANATI BROS.**—Pace Concerts, Louis Messina/Concert Co., Superdome, New Orleans, La., June 10	62,498	$12.50/$15	$794,267
3	**BOSTON/VAN HALEN/POCO/OUTLAWS**—Entam, Carter Stadium, Raleigh, N.C., June 2	31,979	$10/$12.50	$332,993
4	**JACKSONS/SISTER SLEDGE/FOXY**—Tiger Flower & Co., Capital Centre, Largo, Md., June 9	20,476	$6.75/$8	$154,782*
Arenas (6,000 To 20,000)				
1	**ROD STEWART**—Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., June 5, 7, 8, & 9	64,000	$10/$12.50	$780,000*
2	**BAD COMPANY/CARILLO**—S & L Entertainment, Forum, L.A., Calif., June 4 & 5 (2)	34,689	$7.75/$9.75	$297,654
3	**ROD STEWART**—Avalon Attractions, Spectrum, Philadelphia, Pa., June 4	19,567	$10/$11.50	$197,248*
4	**ERIC CLAPTON/MUDDY WATERS BLUES BAND**—Jerry Weintraub/Concerts West, Civic Center, St. Paul, Minn., June 10	17,391	$8.50	$151,062
5	**SUPERTRAMP**—Ardec Presents, Madison Sq. Garden, N.Y.C., N.Y., May 31	16,087	$9.50/$10	$151,002*
6	**ROD STEWART**—Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., May 29	13,551	$10.75	$145,740*
7	**ERIC CLAPTON/MUDDY WATERS BLUES BAND**—Jerry Weintraub/Concerts West/Electric Factory Concerts, Col., Cincinnati, Ohio, June 7	16,194	$8.50	$137,342
8	**ROD STEWART**—Don Law Co., Garden, Boston, Mass., June 2	11,200	$10.50/$12.50	$130,656
9	**BAD COMPANY/CARILLO**—S & L Entertainment, Jerry Weintraub/Concerts West, Col., Seattle, Wash., May 30	15,000	$8.50/$9.50	$127,590*
10	**YES**—Feyline Presents, McNichols Arena, Denver, Co., May 29	12,989	$6.50/$8.50	$119,454
11	**BAD COMPANY/CARILLO**—S & L Entertainment/Jerry Weintraub/Concerts West, Col., Oakland, Calif., June 2	13,953	$7.50/$8.50	$110,109
12	**SUPERTRAMP**—Festival East, Inc., Mem'l. Aud., Buffalo, N.Y., June 7	13,422	$7.50/$8.50	$109,095*
13	**YES**—Contemporary Productions, Checker Dome, St. Louis, Mo., June 7	11,902	$7.50/$8.50	$100,537
14	**SUPERTRAMP**—Sunshine Promotions, Mat. Sq. Arena, Indianapolis, Ind., June 3	13,069	$7/$8	$99,961
15	**BAD COMPANY/CARILLO**—S & L Entertainment/Jerry Weintraub/Concerts West, Col., Portland, Ore., May 31	12,000	$8.50/$9.50	$98,200*
16	**TED NUGENT**—Don Law Co., Garden, Boston, Mass., June 3	11,200	$8.50/$9.50	$94,977
17	**SUPERTRAMP**—Di Cesare Engler Productions, Civic Arena, Pittsburgh, Pa., June 4	11,796	$8.75	$94,418
18	**SUPERTRAMP**—Cellar Door Concerts, Capital Centre, Largo, Md., June 5	10,336	$7.70/$8.80	$88,065
19	**VILLAGE PEOPLE/GLORIA GAYNOR**—Feyline Presents, McNichols Arena, Denver, Co., May 30	9,444	$6.50/$8.50	$84,797*
20	**JACKSONS/SISTER SLEDGE/FOXY**—Lewis Grey Productions, Col., Shreveport, La., May 28	10,093	$7.50/$8.50	$82,430*
21	**ERIC CLAPTON/MUDDY WATERS BLUES BAND**—Jerry Weintraub/Concerts West, War Mem'l., Rochester, N.Y., May 30	9,056	$8.50	$78,812*
22	**ALLMAN BROTHERS/BOB WELCH**—Cross Country Concerts, Col., New Haven, Conn., June 10	9,600	$6.50/$8.50	$77,832
Auditoriums (Under 6,000)				
1	**CHEAP TRICK/ROCKETS**—Don Law Co., Music Hall, Boston, Mass., May 29 & 30 (2)	8,400	$7.50/$8.50	$69,779*
2	**RONNIE MILSAP/DOUG KERSHAW/CON HUNLEY/DOTTSY/JOHNNY DUNCAN/MOE BANDY**—Morning Sun Productions, Johnson's Beach, Guerneville, Calif., June 2 & 3 (2)	[illegible]	$11	$51,546
3	**STEPHEN STILLS & FRIENDS BENEFIT**—Morning Sun Productions, Fox Warfield Thea., San Francisco, Calif., June 9 (2)	2,248	$20	$44,960
4	**NAZARETH/JAY FERGUSON**—Landmark Productions, Arena, Marquette, Mich., June 1	5,400	$7/$8	$37,800*
5	**DIONNE WARWICK**—Crest Productions/Eugene Harvey, Carnegie Hall, N.Y.C., N.Y., May 31	2,800	$8.50/$15	$33,500*
6	**STEPHEN STILLS/ORLEANS**—Avalon Attractions, Co. Bowl, Santa Barbara, Calif., June 8	4,888	$6.50/$8.50	$32,633*
7	**VAN HALEN/GRANATI BROTHERS**—Alex Cooley Organization, Fox Thea., Atlanta, Ga., May 30	3,812	$8.50	$32,402*
8	**SUPERTRAMP**—Don Law Co., Civic Center, Springfield, Mass., May 30	4,300	$7.50/$8.50	$31,677
9	**TEDDY PENDERGRASS**—Lewis Grey Productions, Selland Arena, Fresno, Calif., June 10	4,011	$7.50/$8.50	$28,880
10	**CHARLIE DANIELS/LE ROUX**—Mid-South Concerts, Ole Meyers Aud., Memphis, Tenn., June 10	3,950	$6.50/$7.50	$28,382
11	**UFO/AC/DC**—Ron Delsener, Palladium, N.Y.C., N.Y., June 9	3,387	$7.50/$8.50	$27,000*

Talent

Talent In Action

• *Continued from page 46*

Armatrading's material was universally excellent with old faves like "Love And Affection," "Show Some Emotion" and "Love And Affection" standing out with new ones like "Rosie," a reggae tinged and "You Get Me Hooked."

Armatrading did not show a particularly strong singing voice but it was most distinctive and fit well with her songs' every day tones. Her biggest problem was that she was not long onstage. She was most commanding when she put her guitar down and wandered about the stage unaccompanied, when Armatrading did this the band lost a dimension as the lady has some skill at limpets.

By set's end the full house was on its feet pleading for a well deserved encore. It would appear that Armatrading is ready to live up to her strong review.

Opening the show was Michael Patrick, who performing as a single, managed to excite the late arriving crowd with his excellent songs and warm personality. Patrick, in his 35 minute set opened with the singer coming on stage unannounced. It was not until the title to his fifth song that Patrick told the audience his name. By that time he had won the house over with his tunes. He was called back for an encore.

ROBERT FORD JR.

TAMMY WYNETTE JOHNNY RODRIGUEZ MICHAEL MURPHEY

Carnegie Hall, New York

The first lady of country music came to the Big Apple May 30 headlining a gala country concert.

Playing to a 75% capacity crowd, Wynette performed a 40 minute, 15 song set. Backed by a six piece band consisting of three guitarists, keyboards, piano and drums, along with three female vocalists, Wynette belted out a medley of gospel tunes with strong conviction. The evening was highlighted when she sang "Amazing Grace" which inspired some of the crowd to sing along. Including her set she walked through the audience shaking hands with as many people as possible while singing her biggest hit "Stand By Your Man," a rousing tune displaying her undeniable talent.

Rodriguez, who preceded Wynette, sang 16 songs in a 40 minute set, utilizing nine backup musicians and three female vocalists. Although he didn't arouse the audience as much as the other two performers on the bill, he did manage to perform his mixture of country ballads and rockabilly songs very well.

Two of the best songs of the set came off of his newest album, simply called "Rodriguez." They were "Fools For Each Other" and "Drifting Away." What didn't seem to work well was his versions of two Chuck Berry tunes, "Johnny B. Goode" and "Roll Over Beethoven," but his rendition of the Eagles hit "Take It Easy" was effective.

Murphey opened the show with his special blend of country, folk and rock. He captured the crowd's attention and enthusiasm almost immediately with his lively guitar playing. Performing eight songs over a 55 minute period, he was the only performer of the night to give an encore. Highlighting the set along with his five-piece band was the excellent execution of "Wildfire," with a strong piano solo introduction and the rockish "Cosmic Cowboy."

VINCENT DITINGO

TOM ROBINSON BAND SHIRTS

Palladium, New York

Robinson graciously delivered 90 minutes of teeth-barring rock to an appreciative audience here June 2 as he wrapped up an abbreviated U.S. tour.

Known for his espousal of rock against racism, as well as gay rights and other causes, this writer/lead vocalist/bassist packages articulate lyrics within music that responds to the issues on a gut level. Not just another pretty voice (far from it, in fact), Robinson has conviction and commitment in his favor, as well as intelligence.

This evening's performance had Robinson giving his best shot, totally in control with an effective stage presence. The masks and poses that Robinson used in his introductions to several songs were an entertaining and point-making plus.

The 19-song set included a chunk of strong material from the four-piece band's first album. Although just as polished, selections from the recent album paled slightly in comparison. "2-4-6-8 Motorway," an apolitical car rocker off the debut disk, drew the most applause with brassy Rastowsky typically scorching, guitar work.

Finishing on a musical high from the energy-thundered best wishes of "Glad To Be Gay" that carried an infectious music hall air (and a sizable chunk of the audience chanting the refrain of the Parker-ite keyboards).

Robinson offered a compelling performance that night. His different (and occasionally confusing) approach to melodic theme from lyrically abstract experimental electric music best described as mind-bend pandemonium. His set song, 30 minutes, blew by all too quickly, steaming ahead with frantic sound bursts and a fine sense of showmanship. Vocalist Annie Golden (featured in "The Idiot Show") a dead-pan charisma along with great music.

BOB RIEDINGER JR.

ALDO CICCOLINI

Bottom Line, New York

Concert pianist Ciccolini brought his Erik Satie program here May 31. The result was heart warming in spite of the obscure late French composer whose work continues to charm new audiences.

Ciccolini, who records for Angel, is known as Satie's most prolific interpreter. He brings a distinct touch to the composer's work that seems to capture the essence of his genius. Satie's music is sometimes cute and comical, sometimes witty, always precise and often quite moving.

Ciccolini who performed seven selections in 85 minutes proved true to the composer's original spirit, which is what led him to the Bottom Line rather than Carnegie Hall. Satie spent much time in cabarets and approved of what he called the "cafe concert."

Following a brief warmup by a dancer who recited Edna St. Vincent Millay and moved to the beat of a tabla and sax player, Ciccolini appeared in a casual sports jacket and slacks and proceeded to offer flawless, evocative readings of Satie's more familiar works. He opened with "Sports Et Divertissements," a collection of vignettes that capture the spirit of those pastimes in an uncanny way. One experiences the turn of the century ambience that must have accompanied the original idea.

"Trois Gymnopedies," one of Satie's more familiar pieces, with its haunting, delicate melodies, was played with requisite tenderness by the artist. The Bottom Line was never more quiet during the pauses in the melody, an indication of how the audience responded to Satie's charm.

Ciccolini moved on to "Trois Valses," "Croquis Et Agaceries," "Embryone Desseches" and other pieces that demonstrate Satie's playful approach to combining classicism with sophisticated, modern elements without lapsing into parody.

Ciccolini encored with Chabrier's "Scherzo Valse," a subtle reminder of Satie's talent for borrowing from his contemporaries in order to make musical points on his own. It was a well paced evening of music for adults.

DICK NUSSER

Promoters Suing

• *Continued from page 34*

trying to cut the deficit with the more profitable pop attractions. The suit says that Temple's musical tent was built with $375,000 in state funds under a law that forbids its use for duplication of or competition with existing businesses. The court will, in essence, have to decide if there is educational value in the likes of an evening with the New Orleans Preservation Hall Jazz Band or the singing of Sarah Vaughan with Billy Eckstine, as there is in an evening of pianist Andrew Watts or flutist Jean-Pierre Rampal with the Pittsburgh Symphony.

Valley Forge Music Fair is seeking damages from Temple, but has not provided a set figure for the alleged losses suffered as a result of the supposed Music Festival competition.

Campus

SCHOOL DAYS—MCA artist John Hiatt closes the spring quarter at UCLA with a noontime concert. Hiatt's Los Angeles debut attracted about 1,500 persons.

Road Mgr. UCLA Talk

LOS ANGELES—"The Road Manager" will be the focus of a two-day program at UCLA Extension June 23 and June 30.

Coordinated by Marvin Tabalsky, executive production coordinator for Regency Artists Ltd., the program will feature experienced professionals in the music industry discussing the function and qualifications of the road manager, the person essential to the career development of the performer.

Guest speakers include recording artist Vikki Carr, Ben Bernstein, theatrical agent; Regency Artists' Skip Heinecke, executive vice president of Hanson and Schwan public relations, Michael McGivern, lighting designer, Owen Mark Productions; Brian Murphy, concert promoter, Avalon Attractions.

Also: Ron Nadel, personal management, Tenimakers; Tom Stout, president, Hoffman Travel; Lou Weinstock, president, TRT Tours; and Jeff Young, writer, and road manager formerly with Jerry Lewis Productions and Bob Newhart.

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San Diego State offers a "Physics Of Hi-Fi" general education class and the loudspeakers will be also used in music and speech pathology classes.

Comments Ed Hart, JBL executive vice president of marketing: "During the past years, JBL has lent its support to innovative educational programs at campuses throughout the country and we plan to continue this effort as part of a general commitment to the arts and sciences."

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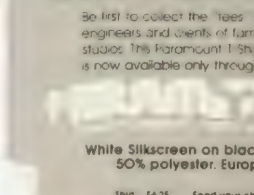

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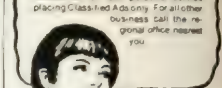

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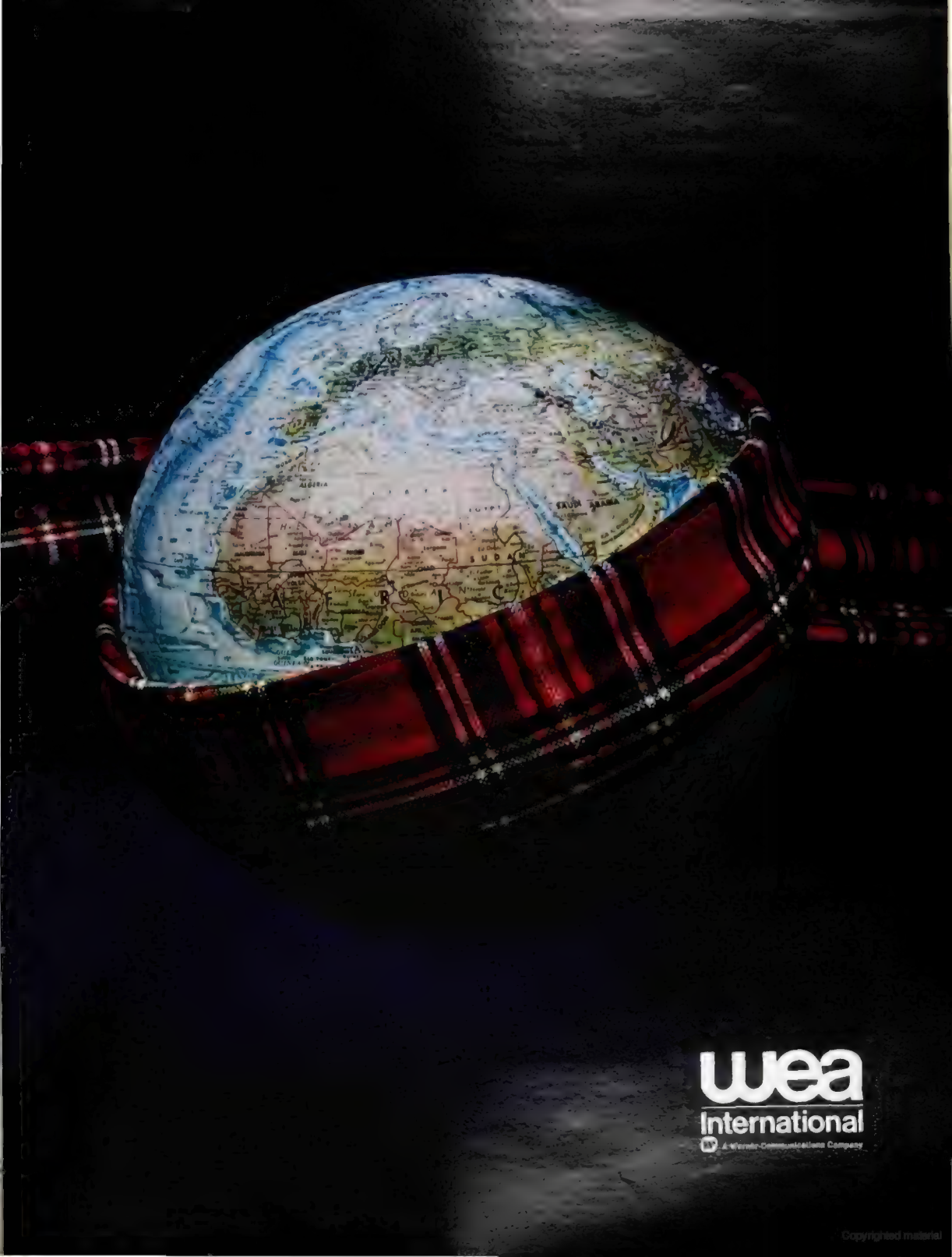

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Rod Stewart 10 YEARS ON

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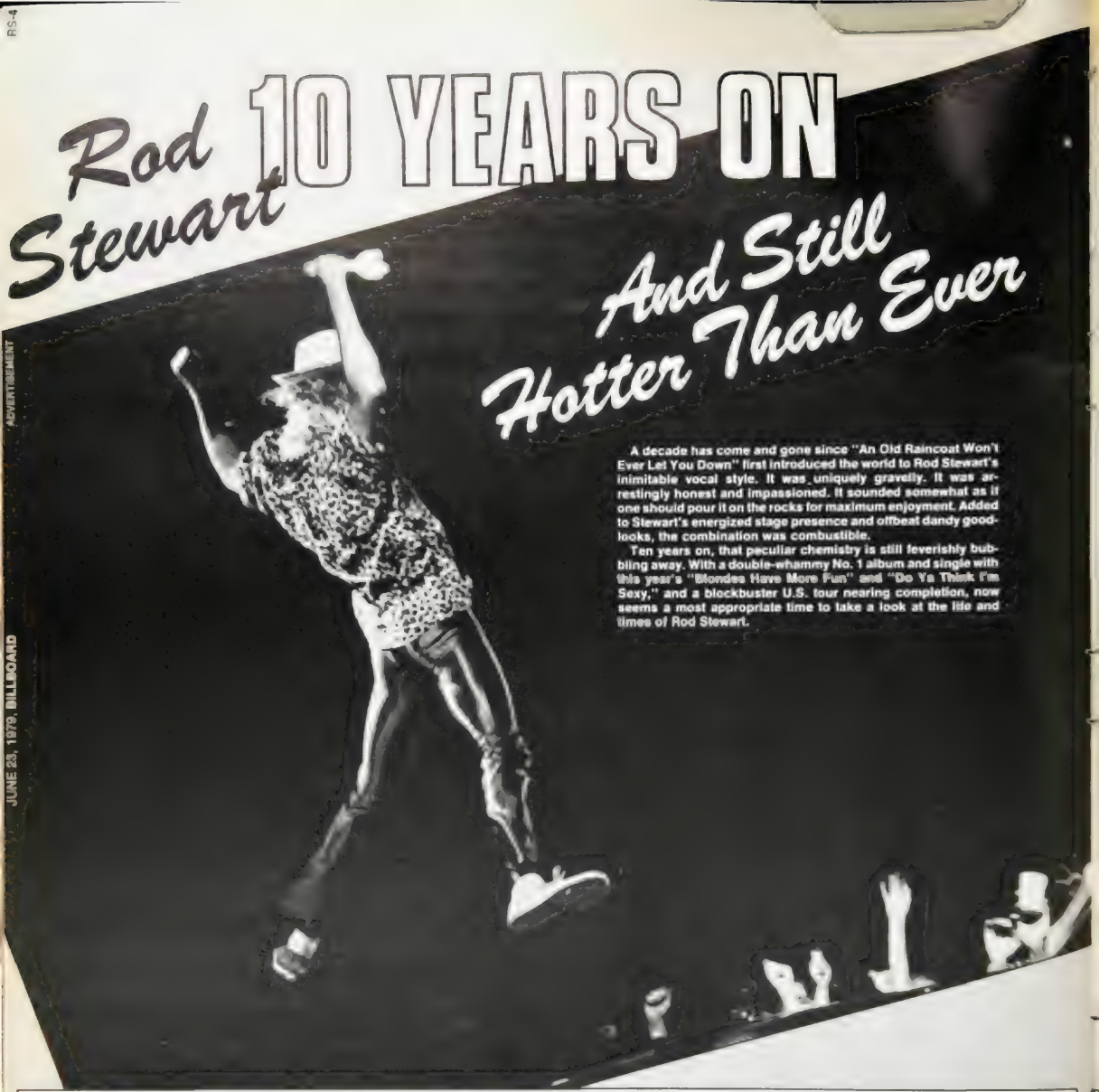


A decade has come and gone since "An Old Raincoat Won't Ever Let You Down" first introduced the world to Rod Stewart's inimitable vocal style. It was uniquely gravelly. It was arrestingly honest and impassioned. It sounded somewhat as if one should pour it on the rocks for maximum enjoyment. Added to Stewart's energized stage presence and offbeat dandy good-looks, the combination was combustible.

Ten years on, that peculiar chemistry is still feverishly bubbling away. With a double-whammy No. 1 album and single with this year's "Blondes Have More Fun" and "Do Ya Think I'm Sexy," and a blockbuster U.S. tour nearing completion, now seems a most appropriate time to take a look at the life and times of Rod Stewart.

ROD

When a sudden and spectacular success brings a singer to the attention of the world when, as they used to say in showbiz, a star is born, for the unenquisitive majority it truly is as if that star is born in that moment of success, as if life begins only at that instant.

No past, just a present and with luck a future.

So it was for Rod Stewart when "Maggie May" and "Every Picture Tells A Story" topped charts throughout the world in 1971. Yet Stewart himself had been waiting and working for that achievement for almost a decade, had been up and down a labyrinth of ladders and snakes that had seemed at the time nothing more than the irregular patterns of hazard and only in retrospect, looking back from the top, took shape as the steps that led him there.

When he left school, Stewart had no musical ambitions, only sporting ones. A favorite son, he followed his father's advice and signed on with the Brentford Football Club, a [illegible] that aim to knock the shine off his elegant flash.

If the old man was let down by Stewart's rejection of the sporting life, the next move must have stretched his Scottish temper till it twanged, for the boy turned beatnik. He banned bombs and busked along the beaches of the Med, strumming and singing folkie anthems that lingered in his musical memory for years.

By 1963 London was twitching to the first raw rush of r&b, the Stones were shaking and breaking, and the bandwagon was picking up passengers. Stewart took to the bluesy side of the rhythm and began blowing harp with the Dimensions, an interval act that got lumbered with a nouveau bloozer Brummie called Jimmy Powell. When he found himself looking for the limelight from the dark of Powell's large and lurching shadow, Stewart withdrew.

Out of a gig, he still hung out in the handful of clubs that made up the r&b circuit. Like Twickenham's Eel Pie Island. It was the other side of London to Stewart's Highgate, but the music made it worth the ride.

One night on Twickenham station waiting for a late train home, he was singing the usual blues when his impromptu performance was interrupted by a fellow passenger. Long John Baldry, still stunned by the sudden death at 32 of Cyril Davies, with whose R&B All-Stars he sang, had lately decided to take over Davies's group as his own Hoochie Coochie Men, and now asked Stewart, on the strength of this unintended audition, to join as second singer.

It was with Baldry's band that the stylish Stewart became Rod the Mod and formed a friendship that survived the breakup of the band and of the next outfit they fronted together, Steampacket, and endured Stewart's rise and Baldry's decline. Seven years later Stewart took the time to repay his first helping hand when he co-produced Long John's "It Ain't Easy" album with another Baldry protege, Elton John.

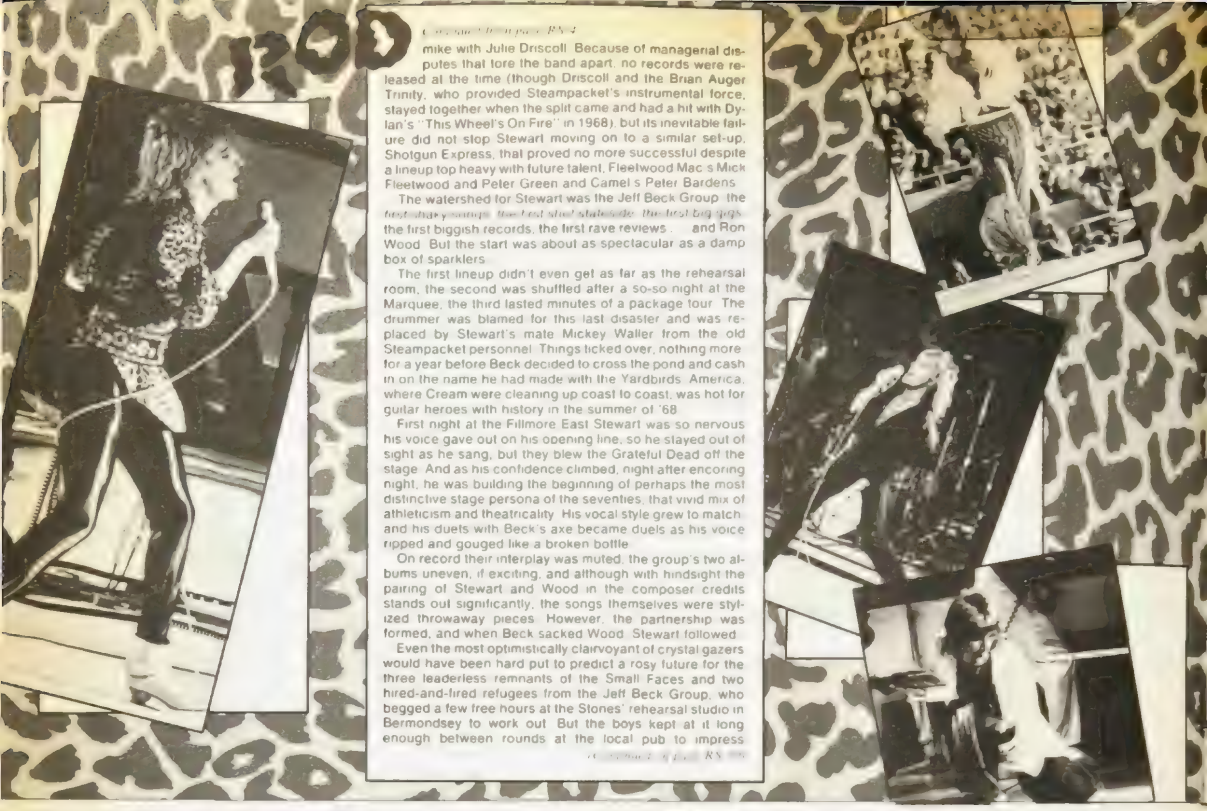
The years with Baldry were crucial to Stewart's musical evolution as the white folkies of the CND era gave way to the black bluesmen Baldry introduced him to and then, in Steampacket, to soul and Sam Cooke, the single most abiding influence of his career. During this period too he made his first recordings: a B-side with the Hoochie Coochie Men midway through 1964, a bluesy, purist's "Good Morning Little Schoolgirl" later that year; an unsuccessful stab at pop in 1965, and his first Cooke song, "Shake," in 1966.

Steampacket was an ambitious attempt at an American-style r&b review with Stewart and Baldry taking turns at the

(Continued on page RS-6)

My life...
even after 10 years
the voice still hasn't healed up!

Much love,
E.J.



ROD

mike with Julie Driscoll. Because of managerial disputes that tore the band apart, no records were released at the time (though Driscoll and the Brian Auger Trinity, who provided Steampacket's instrumental force, stayed together when the split came and had a hit with Dylan's "This Wheel's On Fire" in 1968), but its inevitable failure did not stop Stewart moving on to a similar set-up, Shotgun Express, that proved no more successful despite a lineup top heavy with future talent, Fleetwood Mac's Mick Fleetwood and Peter Green and Camel's Peter Bardens.

The watershed for Stewart was the Jeff Beck Group: the first chart records, the first big gigs, the first biggish records, the first rave reviews . . . and Ron Wood. But the start was about as spectacular as a damp box of sparklers.

The first lineup didn't even get as far as the rehearsal room, the second was shuffled after a so-so night at the Marquee, the third lasted minutes of a package tour. The drummer was blamed for this last disaster and was replaced by Stewart's mate Mickey Waller from the old Steampacket personnel. Things ticked over, nothing more, for a year before Beck decided to cross the pond and cash in on the name he had made with the Yardbirds. America, where Cream were cleaning up coast to coast, was hot for guitar heroes with history in the summer of '68.

First night at the Fillmore East Stewart was so nervous his voice gave out on his opening line, so he stayed out of sight as he sang, but they blew the Grateful Dead off the stage. And as his confidence climbed, night after encoring night, he was building the beginning of perhaps the most distinctive stage persona of the seventies, that vivid mix of athleticism and theatricality. His vocal style grew to match, and his duets with Beck's axe became duels as his voice ripped and gouged like a broken bottle.

On record their interplay was muted, the group's two albums uneven, if exciting, and although with hindsight the pairing of Stewart and Wood in the composer credits stands out significantly, the songs themselves were stylized throwaway pieces. However, the partnership was formed, and when Beck sacked Wood, Stewart followed.

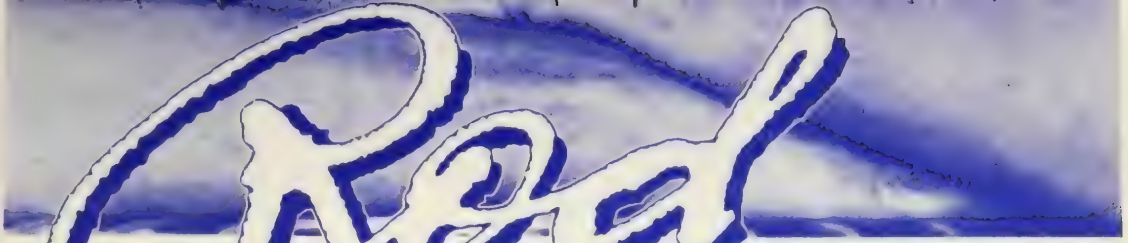
Even the most optimistically clairvoyant of crystal gazers would have been hard put to predict a rosy future for the three leaderless remnants of the Small Faces and two hired-and-fired refugees from the Jeff Beck Group, who begged a few free hours at the Stones' rehearsal studio in Bermondsey to work out. But the boys kept at it long enough between rounds at the local pub to impress

Rod,

Thanks for 10 years of hysterical hair...

and you too, Billy.

RON DELSENER,
JULES AND MIKE BELKIN,
SHELLY FINKEL AND JIM KOPLIK,
BILL GRAHAM AND THE F.M. FAMILY,
DON LAW,
TONY RUFFINO AND LARRY VAUGHN,
JOHN SCHER



Rod Stewart

CONGRATULATIONS
IT'S BEEN A GREAT 10 YEARS

Avalon
ATTRACTIONS

Continued from page RS 6

Warner Bros., for whom they recorded "First Step," a rare ragbag of songs and styles, at the end of 1969.

Stewart himself had recently signed a solo deal with Mercury and his own debut album, "An Old Raincoat Won't Ever Let You Down," was released in Britain the same month as the Faces' first. February 1970. In America, where it was already out as "The Rod Stewart Album" (in spite of Stewart's insistence on the title Thin, which appeared in almost invisibly fine print in a corner of the sleeve), it was greeted as a minor masterpiece by Rolling Stone's respected reviewer. At home it was barely noticed.

If the album had a structure, it was its very haphazardness: a couple of folk standards, Mike D'Abo's "Handbags And Gladrags" (recorded two years before by Chris Farlowe), four songs of his own, and a toss-up between Little Richard's "The Girl Can't Help It" and the Stones' "Street Fighting Man," the second surviving, according to Stewart, because it had less chords. The whole was naive and undisciplined, but held all the unpolished promise of a preliminary sketched study for an old master, for without it, or the equally erratic classic that followed, "Gasoline Alley," there would have been no "Every Picture Tells A Story."

The formula of reworking a handful of old or recent favorites and something folksy around a chore of original compositions characterized several succeeding albums, while the group he assembled in the studio for these recordings—Ron Wood (bass and guitar) and Martin Quittenton (acoustic guitar), with one or other of whom he wrote his finest early seventies compositions, Mickey Waller (drums), Pete Sears (piano and occasional bass), Ian McLagan (organ), Dick Powell (violin)—were responsible for most of his solo work until "Atlantic Crossing" in 1975.

The Faces meanwhile were taking no prisoners in America. As welcome as fancy dress at a funeral in England, where long faces and longer solos were de rigeur and the lads were frowned on for having fun and falling over, they were hard to follow in the States, as a string of indignant headliners discovered. The bigger they were, the harder they blew them offstage. Ten months after their first American tour they were starting their third, selling out 10,12, and even 18,000 seaters. By then, early 1971, they were starting to pack

Continued on page RS 10

BEST WISHES ROD

THANKS FOR ANOTHER SUMMIT
SELL-OUT SPECTACULAR . . .

THE SUMMIT

10 Greenway Plaza
Houston, Texas
713.627.9470

Dear Rod

It is with the utmost admiration and respect
that we join in this tribute to you.
We particularly wish to express our gratitude
for your donation of "Da Ya Think I'm Sexy?"
to the Children of the World
As a founder/composer of Music for UNICEF
your unselfish gift of song is
a gesture worthy of tribute from us all

Thank you.

Rob Smith Maurice Gibb

MUSIC FOR UNICEF

The R·S·O. Family

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ROD STEWART

OCT./NOV. 1970

Goddard College/Plainfield, Vt.	10/1/70
Capitol Theater/Portchester, N.Y.	10/2-3/70
Boston Tea Party/Boston, Mass.	10/5-7/70
The Club/Rochester/N.Y.	10/9/70
Wagner College/Staten Island	10/10/70
Kingston Armory/Wilkes Barre, Pa.	10/12/70
East Town Theater/Detroit, Mich.	10/16-17/70
The Scene/Milwaukee, Wisc.	10/18/70
Spectrum/Phila., Pa.	10/23/70
Action House/Island Park, L.I.	10/24/70
Paladium/Birmingham, Mich.	10/27/70
Fillmore West/San Fran., Ca.	10/28/70
Santa Monica Civic Aud./L.A., Ca.	10/30/70
Agridome/Vancouver, B.C.	10/31/70
Dewey's/Madison, Wisc.	11/3/70
State Univ. of N.Y./Stoney Brook, N.Y.	11/5/70
Williams College/Williamstown, Mass.	11/6/70
Olympia Stadium/Detroit, Mich.	11/7/70
The Depot/Minneapolis, Minn.	11/8/70
Fillmore East/N.Y., N.Y.	11/10/70
The Club/Rochester, N.Y.	11/11/70
Syndrome/Chicago, Ill.	11/13/70
Hara Arena/Dayton, Ohio	11/14/70
Commodore Ballroom/Lowell, Mass.	11/15/70

Congra

R

It's been a

Management: Billy Gaff
(Thanks Billy)

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tulations

0D

Great Decade

from all at

ROD STEWART

MAR./APR./MAY/JUNE 1979

Neal S. Blaisdell Center Arena/Honolulu, Hawaii	3/18-19-20/79
Edmonton Coliseum/Edmonton, Alberta, Canada	4/12/79
Vancouver Coliseum/Vancouver, B.C., Canada	4/14-15/79
McNichols Arena/Denver, Colo.	4/17/79
Hemisphere Arena/San Antonio, Tex.	4/19/79
The Summit/Houston, Tex.	4/21-22/79
Birmingham-Jefferson Civic Center/Birmingham, Ala.	4/24/79
The Omni/Atlanta, Ga	4/25/79
Freedom Hall/Louisville, Ky.	4/27/79
Market Square Arena/Indianapolis, Ind.	4/28/79
Riverfront Coliseum/Cincinnati, Ohio	4/29/79
The Uptown Theater/Chicago, Ill.	5/1-2/79
Richfield Coliseum/Cleveland, Ohio	5/3&5/79
Maple Leaf Gardens/Toronto, Ontario, Canada	5/6-7/79
Montreal Forum/Montreal, Quebec, Canada	5/9/79
Cobo Arena/Detroit, Mich	5/11-12-13/79
Civic Arena/Pittsburgh, Pa.	5/29/79
Capital Centre/Landover, Md.	5/30/79
Providence Civic Center/Providence, R.I.	6/1/79
Boston Gardens/Boston, Mass.	6/2/79
Spectrum/Philadelphia, Pa.	6/4/79
Madison Square Garden/N.Y., N.Y.	6/5, 7-8-9/79
Kemper Arena/K.C., Mo	6/11/79
Cow Palace/San Francisco, Ca.	6/15-17/79
San Diego Sports Arena/San Diego, Ca.	6/19/79
Forum/Inglewood, Ca	6/21-22, 24-25-26, 28/79

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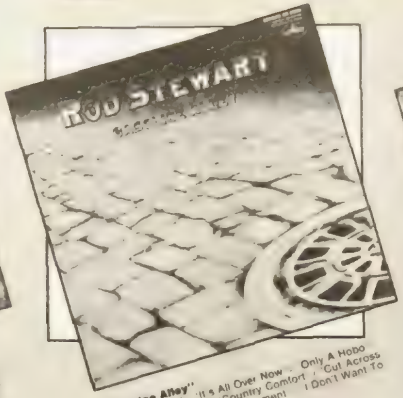
SALE

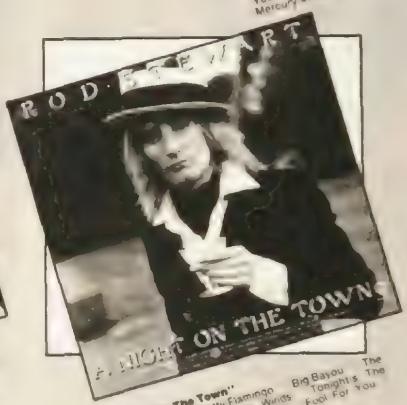
"An Old Raincoat Won't Ever Let You Down"
(In the U.S. The Rod Stewart Album)
Street Fighting Man / Man Of Constant Sorrow / Blind Prayer / Handbags And Gladrags / An Old Raincoat Won't Ever Let You Down / I Wouldn't Change A Thing / Cindy's Lament / Dirty Old Town
Vertigo VO4 1970



"Gasoline Alley"
Gasoline Alley / It's All Over Now / Only A Hobo / My Way Of Giving / Country Comfort / Cut Across Shorty / Lady Day / Jo's Lament / Dirucus II
Vertigo 6360 500 1970

"Every Picture Tells A Story"
Every Picture Tells A Story / That's All Right / Seems Like A Long Time / Maggie May / Mandolin Wind / Tomorrow Is A Long Time / You Wear It Well / Reason To Believe / (I Know) I'm Losing You
Mercury 6338 1971

"Atlantic Crossing"
I Don't Want To Talk About It / It's Not The Spotlight / This Old Heart Of Mine / Stir It Up / Sailing / Three Time Loser / Alright For An Hour / All In The Name Of Rock 'n' Roll / Drift Away / Stone Cold Sober
Warner Bros K56151 1975



"A Night On The Town"
The Balt Trap / Pretty Flamingo / Big Bayou / The Wild Side Of Life / Trade Winds / Tonight's The Night / First Cut Is The Deepest / Fool For You / The Killing Of Georgie (Parts 1 & 2)
Warner Bros BSK-3116 (Riva 1) 1976

SINGLES

SOLO
Good Morning Little Schoolgirl / I'm Gonna Move To The Outskirts Of Town
(Decca F 13094 1964)
Shake / Sure Got Some
(Columbia DB 7592 1965)
Little Miss Understood / Too Much To Say
(Immediate IM 049 1965)
Remember Me / Man Of Constant Sorrow
(Mercury MF 903 1968)
Handbags And Gladrags / Reason To Believe
(Mercury 73024 1970)
Maggie May / Troy
(Mercury 73034 1971)
Reason To Believe / Lost Paraguayos
(Mercury 73044 1971)
Twistin' The Night Away / Sweet Little Rock 'n' Roller
(Mercury 6052 111 1972)
Angel / What Made Milwaukee Famous
(Mercury 6052 128 1973)
(Mercury 6052 175 1974)
Farewell / Born Again
(Mercury 6052 205 1974)
Sailing / Lochinvar
(Warner Bros K16476 1975)
The Killing Of Georgie (Parts I & II) / Fool For You
(Warner Bros K16616 1976)
Ain't Love A Bitch / Hot Legs
(Riva 1 1977)
Da Ya Think I'm Sexy / Scarred And Scared
(Riva 2 1978)
Hot Legs / You're In My Heart
(Riva 3 1978)
Tonight's The Night / The Balt Trap
(Riva 4 1979)
Girl Back / Trade Winds
(Riva 5 1979)
I Don't Want To Talk About It / First Cut Is The Deepest
(Riva 6 1979)
Passion / Get Back
(Riva 7 1980)

WITH LONG JOHN BALDRY
Let The Heartaches Begin / Everything Is Gonna Work Out Fine
(Pye 7N 25 1961)
Baby Make Me Mine / Up Above My Head
(Pye 7N 25 1961)

WITH SHOTGUN EXPRESS
Shotgun Blues / Stay With Me
(Decca F 12 1965)
Train Kept A Rollin' / Dimples
(Decca F 12 1965)

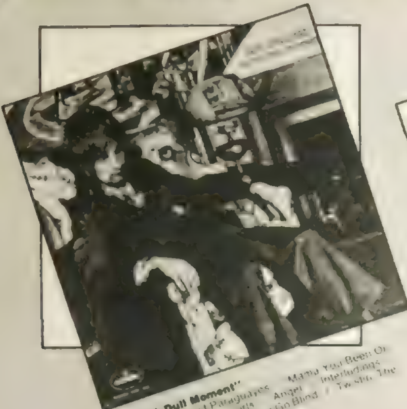
WITH JEFF BECK GROUP
Tallyman / Rock My Plimsoul
(Columbia DB 8502 1967)
Lawnchair Philosophy / Definitely Maybe
(Columbia DB 8568 1968)
Jeff's Boogie / Love Is Blue
(Columbia DB 8628 1968)
Tonight I'll Be Staying Here With You / Drinking
(Columbia DB 8662 1968)

WITH PYTHON LEE JACKSON:
In A Broken Dream / Daring Time
(Youngblood 1X 1012 1970)

WITH THE FACES
Flying / Three Button Hand Me Down
(Warner Bros WB 8008 1970)
Had Me A Real Good Time / Rear Wheel Skid
(Warner Bros WB 8035 1970)
Cindy Incidentally / Debbie
(Warner Bros K16476 1972)
Pool Hall Richard / Memphis / Stay With Me
(Warner Bros K16476 1974)
Cindy Incidentally / You Can Make Me Dance Sing Or Anything
(Warner Bros K16476 1974)
Memphis / Stay With Me
(Riva 8 1977)

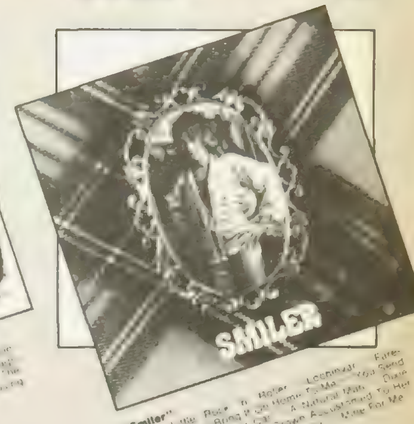
WITH THE ATLANTIC CROSSING DRUM AND PIPE BAND
Skye Boat Song
(Riva 1976)

RAPHY

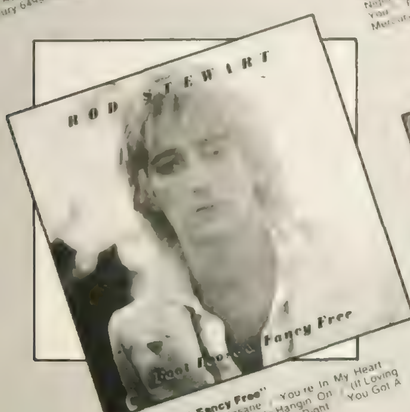


"Never A Dull Moment" True Blue Lost Paraguayos Mama You Been On My Mind Italian Girls Angel Interludings You Wear It Well I'd Rather Go Blind Twistin The Night Away
Mercury 6499 153 1972

"Sing It Again Rod" Reason To Believe You Wear It Well Mandolin Wind Country Comfort Maggie May Handbags And Gladrags Street Fighting Man Twistin' The Night Away Lost Paraguayos (I Know) I'm Losing You Pinball Wizard Gasoline Alley
Mercury 6499 484 1973



"Smiler" Sweet Little Rock 'n' Roller Lochinvar Farewell Sailor Bring It On Home To Me You Send Me Let Me Be Your Car A Natural Man Dixie Toot Hard Road I've Grown Accustomed To Her Face Girl From The North Country Mine For Me
Mercury 9104 001 1974



"Foot Loose & Fancy Free" Hot Legs You're Insane You're In My Heart Born Loose You Keep Me Hangin On (If Loving You Is Wrong) I Don't Want To Be Right You Got A Nerve I Was Only Joking
Warner Bros BSK-3092. (Riva 5) 1977

"Blondes Have More Fun" Ain't Love A Bitch Last Summer Is That The Thanks I Get? The Best Days Of My Life Do Ya Think I'm Sexy? Dirty Weekend Attractive Female Wanted Standin In The Shadows of Love Scared and Scarred
Warner Bros BSK-3291 (Riva 8 1978)

ALBUMS

with Jeff Beck

"Truth" Shapes Of Things Let Me Love You Morning Dew You Shook Me Ol' Man River Greensleeves Rock My Plimsoul Beck's Bolero Blues De Luxe Ain't Superstitious
Columbia SCX6293 1968

"Beck Ola" All Shook Up Spanish Boots Girl From Mill Valley Jailhouse Rock Plynth (Water Down The Drain) The Hangman's Knee Rice Pudding
Columbia SCX6351 1969

ALBUMS

with The Faces

"First Step" Wicked Messenger Devotion Shake Shudder Shiver Stone Around The Plynth Flying Pineapple and the Monkey Nobody Knows Looking Out The Window Three Button Hand Me Down
Warner Bros WS3000 1970

"Long Player" Bad 'n' Ruin Tell Everyone Sweet Lady Mary Richmond Maybe I'm Amazed Had Me A Real Good Time On The Beach I Feel So Good Jerusalem
Warner Bros WS3011 1971

"A Nod's As Good As A Wink To A Blind Horse" Miss Judy's Farm You're So Rude Love Lives Here Last Orders Please Stay With Me Debris Memphis Too Bad That's All You Need
Warner Bros K56006 1972

ALBUMS

With The Faces

"Ooh La La" Silicone Grown Cindy Incidentally Flags And Banners My Fault Borstal Boys Fly In The Ointment If I'm On The Late Side Glad And Sorry Just Another Honky Ooh La La
Warner Bros K56011 1973

"Coast To Coast Overture And Beginners" It's All Over Now Cut Across Shorty Too Bad Every Picture Tells A Story Angel Stay With Me I Wish It Would Rain I'd Rather Go Blind Borstal Boys Amazing Grace Jealous Guy
Mercury 9100 001 1974

"The Best Of The Faces" Flying Around the Plynth Nobody Knows Three Button Hand Me Down Sweet Lady Mary Maybe I'm Amazed Had Me A Real Good Time Miss Judy's Farm Memphis Too Bad Stay With Me That's All You Need Cindy Incidentally Ooh La La Flags And Banners Borstal Boys I Wish It Would Rain Poor Hall Richard You Can Make Me Dance Sing Or Anything It's All Over Now
Riva RVLP 3 1974

ADVERTISEMENT

ROD

1963
Stewart joins his first group, the [illegible]. On some nights there were six [illegible] was the bona fide harmonica player cum singer in my tweed trousers and leather jacket. Every time we used to go along to try to get a recording contract, everyone [illegible] out."

1964
Long John Baldry hears Stewart singing on a railway station platform and invites him to join the Hoochie Coochie Men. Later, his first solo single, "Good Morning Little Schoolgirl" [illegible]. "At the time I thought it would [illegible] to records."

1965
Stewart and Baldry team up with the Brian Auger Trinity and Julie Driscoll as Steampacket. "It wasn't the most original band to be in, but it was definitely one of the funniest. We had some really good times." A second solo single, "The Day Will Come," fails to take the charts by storm.

1966
Stewart records his first Sam Cooke song, "Shake." "I was really into Sam Cooke. He's probably the biggest influence on my life—apart from Denis Law!" He leaves Steampacket for Shotgun Express—"the same sort of lineup with different personnel, another funny band to be in."

1967
Stewart has a disastrous first night with the Jeff Beck Group. "We got through one number and the electricity went off. Jeff decided this was the end of the day and walked off the stage, and I wasn't too pleased because I looked down and saw I hadn't done up my flies. Then the curtain came down and nearly knocked Woody over."

1968
The Jeff Beck Group tries its luck in America. "I'd never sung to any Americans before in that large amount—two and a half thousand people, that was a big crowd. I was so scared I sang from behind the amps." Stewart's solo career continues with "Little Misunderstood." "That didn't set the world alight either, that single—much to the disappointment of my mother."

TIME CAPSULES

1969
Stewart joins the Faces. "The early Faces career was not exactly a day on the beach. In the first six months I don't think we played to more than a hundred people at a concert. We were about as popular as a hole in a parachute."

1970
Stewart's first solo album, "An Old Raincoat Won't Ever Let You Down," is released. "I didn't know whether I wanted a shit, shave or shampoo to be honest, so I decided to write five or six songs, did a couple of folkie things, 'Street Fighting Man' and that was an album."

1971
"Every Picture Tells A Story" and "Maggie May" top the album and singles charts in Britain and America simultaneously. "'Maggie' wasn't going to be on the album, that was a last-minute thing. And nobody [illegible] when they first heard it because it was a B-side—'Reason To Believe' was the A-side. And I went on to sell billions of copies."

1972
Python Lee Jackson's "In A Broken Dream" becomes a [illegible] but unmistakable. "It was recorded at the tail end of the Beck Group days. An old mate said, 'I've got this band they lack some[illegible]' I said, 'Yes, I'll sing the [illegible] for my car.' Lo and behold three years later it was released as a [illegible] of the things I'd [illegible] I don't know why I sang dreadfully out of [illegible]."

1973
A compilation album, "Sing It Again, Rod," is released. On [illegible] "I'd be performing that song three times just again and again, when everyone else [illegible]," Stewart said at the [illegible] that's a problem. I think I've seen more bands today and I've never seen that for anybody, where you could stop [illegible] backed them take over, and they knew every note."

1974
Stewart and the Faces release a live album, "Coast To Coast Overture And Beginners." In spite of Stewart's admis-

(continued on page RS-34)

HIP.

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HIP.

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THIS IS IT!

SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!

Los Angeles, California 90069

REGISTRATION FORM

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. Absolutely no refunds after August 20. Cancellations before cut-off of August 20 will be subject to a 10% cancellation fee. Billboard must be notified of all cancellations *in writing*

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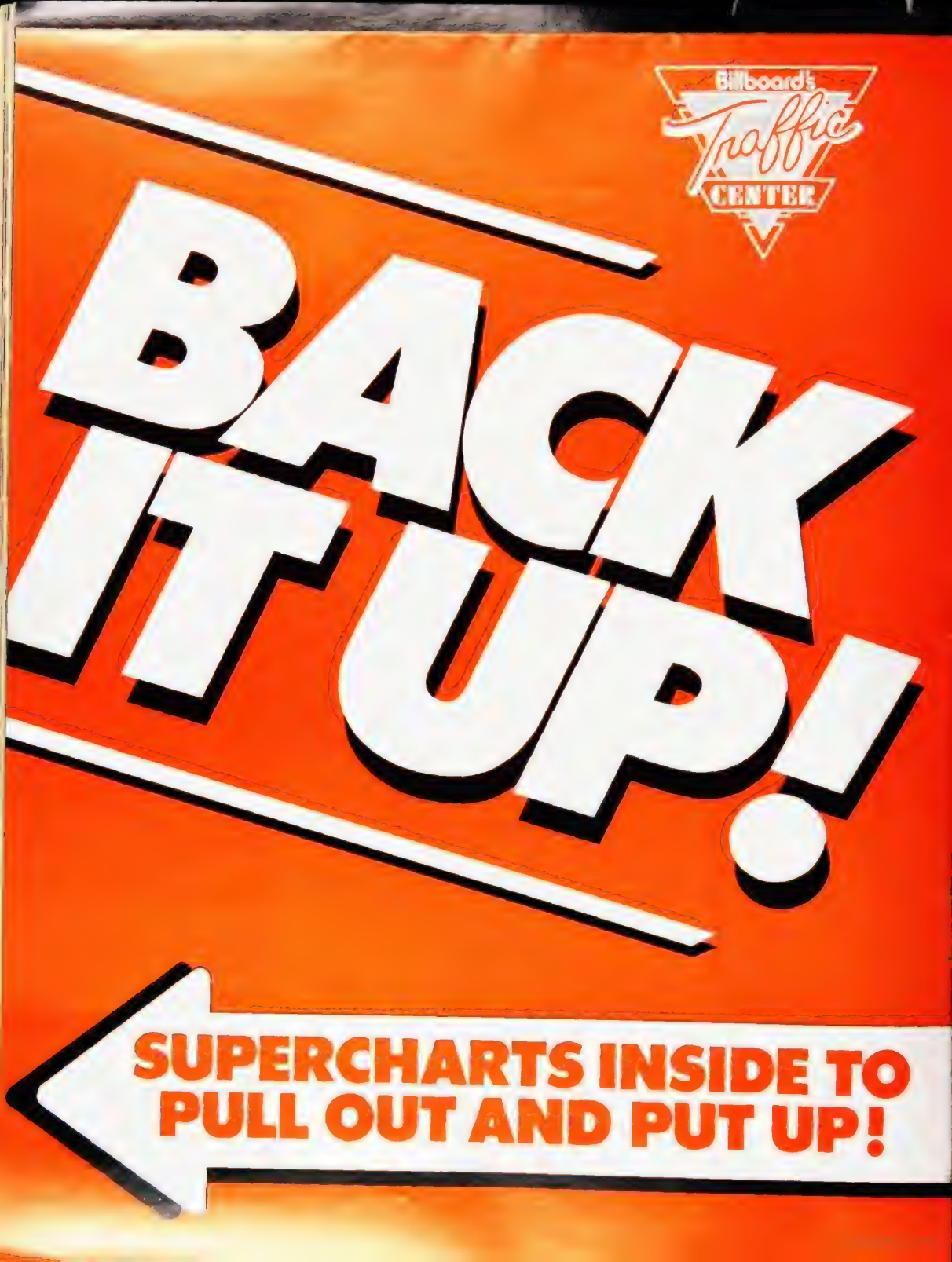
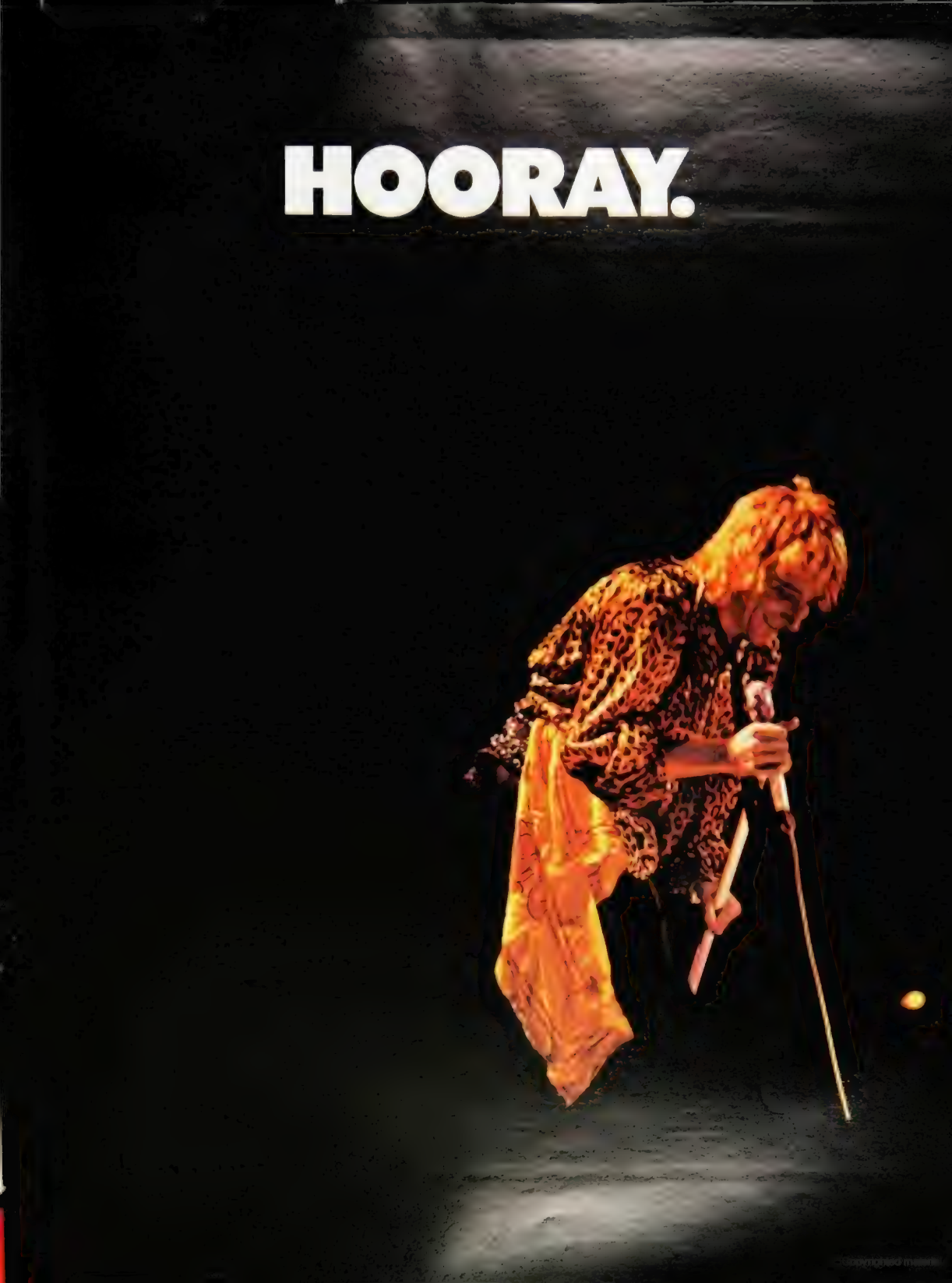

Billboard's
Traffic
CENTER
BACK IT UP!
SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!

HOORAY.



Cheers, Rod.
Thanks for ten years at the top.

Riva Records Ltd.
2 New Kings Road
London SW6

Riva Records Inc.
Suite 705
Hotel Navarro On The Park
New York, NY 10019

Gaff Management Ltd.
2 New Kings Road
London SW6

Gaff Music Inc. (BMI)
1245 North Doheny Drive
Los Angeles, California 90069

GH Music Ltd.
2 New Kings Road
London SW6

Riva Music Inc.
76 Rockefeller Plaza
New York, NY 10019

Riva Music Ltd.
2 New Kings Road
London SW6

H.G. Music Inc. (ASCAP)
76 Rockefeller Plaza
Suite 319
New York, NY 10019

Tartan Music Ltd.
2 New Kings Road
London SW6

AVIR Music Inc. (BMI)
76 Rockefeller Plaza
Suite 319
New York, NY 10019

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THE Rod Stewart BAND

Jim Cregan

If the term English can be applied to so universal a music as rock 'n' roll, Jim Cregan is the essence of that Englishness. Unfailing tastefulness, purity of touch and technical ability beg another word: finesse.

Blossom Toes was where he began to take his music seriously, one of a score or so of fashionably progressive groups that hovered on the fringes of success. Cregan moved on to Stud with Rory Gallagher's stranded sidemen from Taste, then switched from guitar to bass to replace John Wetton — the last of the legendary Family lineups whose erratic, unpredictable career ground to a premature halt in 1973.

Working either side of the control room window, he produced and recorded with Linda Lewis, and accompanied her on a world tour with Cat Stevens, playing backup for both. Then back to band life with Steve Harley's revived Cockney Rebel, a gig that got off to a shining start with a breath-taking acoustic solo first time out — that blew "Make Me Smile (Come Up And See Me)" to No. 1.

He was playing with Harley in L.A. when Stewart gave him the once over in 1978, but it was a matter of months before Stewart came clean and asked him to play butterfly to Gary Grainger's bee.

"I never played in a real serious rock 'n' roll band before," he says, "only bands that thought they could play rock 'n' roll. And it wasn't until I joined this one that I discovered I hadn't really been getting anywhere near it."

In the Rod Stewart Group he's learned to pace his playing throughout a set and added control to his unstoppable energy, though it took him a while to adjust to playing with instead of opening for Stewart.

At first it seemed like we were onstage a long time, and I can remember thinking 'Bugger me, what comes next?' because I was so conscious of not making a mistake and messing it up. But now all of a sudden we're playing the last number and I'm wondering where the night's gone, I'm enjoying myself so much."

"Foot Loose & Fancy Free" revealed his immediate impact in the recording studio, where he collaborated in the writing of four tracks as well as contributing his unerringly mature guitar work, a vital and original influence reaffirmed on "Blondes Have More Fun."

Gary Grainger

A lad with London running right through him the way Brighton does through seaside rock, Grainger started out behind a drum kit, but shifted to the front line under the Stratocaster spell of Buddy Holly and the Shadows' Hank B. Marvin.

By 1973 he had joined Strider, a hard working, hard playing outfit that clocked up more time in midnight motorway cafes than recording studios. Two albums came out, but the boys were always at their best on stage, where Grainger would throw everything but the kitchen sink into solos that he played as if each might be his last.

Soon after supporting the Faces on that group's final European tour, Strider themselves ran out of momentum and Grainger was out of a job. He tried a brief, unsuccessful solo career, dropping [illegible] bananas from A-Z when Stewart said "I would he?" and he said "not half!"

Carmine Appice

Maybe it's the way they're tucked behind a kit at the back of the stage, but only a handful of rock drummers have achieved the kind of prominence accorded to a whole legion of guitar artists. Carmine Appice is one of those few.

Towards the end of teenage years spent tapping out the right rhythms in bar mitzvah bands, he joined the Pigeons, a local Long Island group that turned progressive as Vanilla Fudge and broke through with a grandiose slow motion reworking of a Supremes hit, "(You Keep Me) Hangin' On," which made the British top 10 in 1967 and eventually reached number six in America almost a year later. They tried the formula again with everything from Donovan's "Season Of The Witch" to "The Windmills Of Your Mind," but by 1969 Appice and bassist Tim Bogert were making plans for a band with Jeff Beck and his vocalist Rod Stewart.

But Stewart joined the Faces and Beck almost wrote himself off in a car smash, so the pair formed Cactus instead, before finally getting together with Beck in 1972 for a two-year stint as an explosive strongarm trio. Beck, Bogert & Appice. Between BBA and the Rod Stewart Group he had a spell with the short-lived [illegible].

An immensely accomplished technician who spends his time off from the group conducting drum clinics for Ludwig coast to coast, he still found he had lessons of his own to learn from Stewart.

"Most Americans play rock 'n' roll right on the beat," he explains, "and it was really weird to jump into the English way of playing. I'd studied for years, taught, written books, done clinics, and everything was bam! right on the beat, and Rod kept saying, 'Look, you've got to lay behind the beat a little' — and it's almost like playing in a very slight difference in tempo to the guitars and the bass.

THE Rod Stewart BAND

Phil Chen

A native of Hopkinton, Jamaica, with the look and lithe athleticism of a black belt, Phil Chen left for London with the group Apollo, backing singer and the Vagabonds, a band on the "cabaret circuit" for their Bermuda shorts as the latest fashion. That was about to change, and Chen found himself (When he joined the Rod Stewart Group he found himself relearning an old Vagabonds' crowd pleaser, "This Old Heart Of Mine".)

Chen swapped bass guitar for lute and shawm with the band until 1975, when he left to build a career as a session player. The success of that move is underlined by the capacity of his sessions credits, which include work for Ben Lacker, Linda Lewis (with whom he also toured), Jimmy Witherspoon, Gary Boyle, Jeff Beck ("Blow By Blow") and the "Tommy" soundtrack.

[illegible] opportunity to work with [illegible] when Ronnie [illegible] quit the [illegible] and Jeff Beck left the band, and [illegible] was a natural choice when Stewart got around to forming his own group three years later.

[illegible] and being part of a band, a team, who all got on well and all played various types of music, that's what really attracted me. I really liked Rod's direction and I've always wanted to be in a group that was doing a mixture of music which was like sort of [illegible] rock 'n' roll.

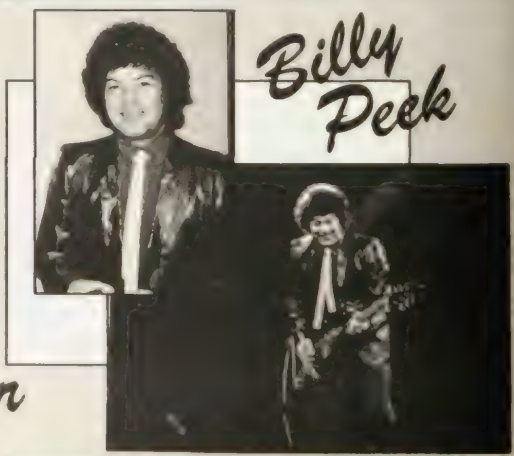
Phil Kenzie

A born player whose solos have sent listeners searching through the sleeve credits on some of the most successful albums of the seventies, Phil Kenzie first blew tenor sax in the Liverpool clubs of the Merseybeat boom, but moved to London in 1965 where fat brass sections flourished on the soul scene. By 1968 he was leading his own 10-piece band, Sweetwater Canal, whose horns he took with him a year later to join the ambitious Manfred Mann Chapter Three.

A reunion with former Liverpool pal George Harrison led to sessions for the Beatles' swan song, "Let It Be" and Harrison's own "All Things Must Pass", as well as for Apple proteges such as Billy Preston and Doris Troy.

His contributions to albums like Wings' "Band On The Run", David Bowie's "Diamond Dogs" and Roger Daltrey's "Ride A Rock Horse" may not have made him a household name, but they kept his bank manager smiling and his calendar full, while his immaculate work on Al Stewart's major American success, "Year Of The Cat," prompted Rod Stewart to woo him for "Foot Loose & Fancy Free". Further sessions followed for "Blondes Have More Fun", then the invitation to join the band.

Billy Peek



When the spotlight turns on Billy Peek, it's no surprise he likes to do the duckwalk, that eccentric strut trademarked by Chuck Berry two decades ago, because Peek's spent more than half a dozen years reelin' and rockin' with the man himself.

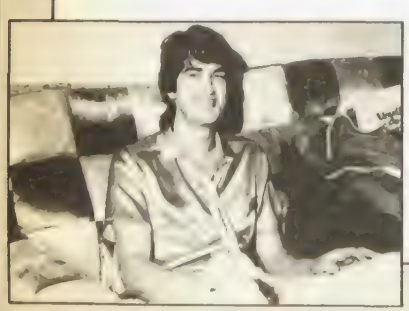
Brought up in Berry's home town of St. Louis, he picked up guitar from his father and played in local bands until he joined Berry in 1969. As Peek puts it, "I was just lucky. I met Chuck Berry and he taught me how to play those things—and who else is a better teacher than the man who did them in the first place?" In fact, the pupil proved such a good learner that after a while the teacher admitted he could play better Berry than Chuck could.

Stewart wouldn't argue with that. He saw Peek with Berry on a television show and recruited him for the sessions that led to "A Night On The Town," work Peek handled well enough to make himself a certainty for the group Stewart was planning to form.

The Berry technique, according to Peek, is simple: all you have to do is hit everything on the down stroke. But try telling his guitar partners in the Rod Stewart Group it's that simple and they'll tell you otherwise, because it wasn't until they played with him that they realized what they'd thought were Chuck Berry rhythms were nothing like the real thing.

Jim Cregan, who still finds it hard keeping up with him, says seriously: "Billy's only got tiny hands, but I'm sure he could crush telephones."

Kevin Savigar



Kevin Savigar doesn't mind having a limited biography from the rest of the group, not because he's the new boy, but simply because at 21, and only two years out of music school, he doesn't have that much yet to write about.

Music school was Trinity Music College, London, where he studied classical piano. The ink was hardly dry on his diploma when he stepped into session work, mostly tinkling through 'B' grade evenings, and madness he spent in the orchestra pits of West End shows. He joined Easy Street and recorded two albums with the group before it folded in 1977, then gigged and recorded with the Surprise Sisters.

Before joining the Rod Stewart Group in mid-1978 he was working with Steeleye Span's former singer, Maddy Prior.

Savigar's name was suggested by a friend of a friend of a friend, and after getting the thumbs up from the group's British contingent, who handled the auditions in London, he flew to Los Angeles for Stewart's final approval.

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THE Rod Stewart BAND

"BUTTONHOLED"

BILLY PEEK: *"When the group was first put together, there was no doubt about the calibre of the musicians on paper, but people were saying it wouldn't work because I came from a Chuck Berry background, Gary came from more of a raunch-type guitar, Jim's really a finesse player, Phil was in jazz rock and reggae."*

CARMINE APPICE: *"And me was just total crazies."*

PEEK: *"But I think that's why this group works so well and plays such good rock music, because of the fact that there are different styles."*

GARY GRAINGER: *"I think if the first tour had gone badly, things might've been a bit different, but there was never a real feeling that if we didn't do it on that tour it would've been the end of the world."*

JIM CREGAN: *"Rod always said from the beginning that he wanted a band, which was heartening. He gave a definite impression that that was what it was going to be. A group. It was going to be a permanent band, we were going to do the records and we were going to tour together, and we weren't just a pickup for the one tour and then: 'On your way, lads, and if you're not busy next year then, great, we'll do it again.' I was never given that impression—right from the word go. I hate that three months work and then 'See ya.' I hate all that because you never establish any relationships that are any good really, which they are in this band today."*

GRAINGER: *"The first album made things a lot different. Once we'd all of us contributed to the writing and so forth in various ways, that sort of—"*

CREGAN: *"Solidified it all."*

GRAINGER: *"Yeah, because when we first started touring, Rod was twitching about it because after the Faces he had to make sure it was going to be better."*

PHIL CHEN: *"The thing is, with us all being from diverse musical backgrounds—rock 'n' roll, heavy rock, reggae—there's a complete difference between us and the Faces. We can handle all different types of numbers."*

CREGAN: *"It's a different kind of front line from the Faces."*

GRAINGER: *"In that way it makes it easier, because if there was just, say, me or Jim, comparisons would be inevitable, Jim Cregan—poor man's Ronnie Wood. Or Gary Grainger—poor man's Woody. On the other hand, having three guitarists, if one of us goes wrong . . . We've all got very strict parts, me, Jim and Billy, when we're playing a rock 'n' roll number together, and if any of us drifts it sounds useless, it sounds like a train crash, it really does. One thing I've learned from this band is a hell of a lot of discipline—what not to play at times, just to keep something steady. And it's bloody hard sometimes to keep bopping on stage and keep things that steady, knowing that if you do drift, it's going to start screwing up the sound. We play loud onstage, so you've only got to start wallowing a bit too much in yourself and you're in trouble."*

CREGAN: *"If you have five port and brandies before you go onstage instead of four, that's the end of it. It's true. It took us a long time to figure out between Gary, me and Billy. I didn't know how hard it was going to be to get that right. I've got the silliest part to play in the rock 'n' roll numbers, it's just like a little chip all the time, the whole way through the song—I could put a capo on the guitar and play it like that almost, it's so easy to play—but if I don't play it right, it buggers it all up. Rock 'n' roll's really difficult to play."*

PEEK: *"So many guitar players think they can play those Chuck Berry rhythms, and they sound similar, but they don't sound the same, because there's a certain way it has to be played and if you don't play it just that way it's not going to come out."*

GRAINGER: *"Yeah I thought I used to be able to play it, but when I came up against Billy I realized I was in a whole different ballpark, playing the whole thing upside down—Status Quo as opposed to Billy Peek, very up and down instead of that smooth driving sound."*

CREGAN: *"It's so hard to do. I've been working with Billy for two years now and I practice it until the veins bulge out on my arms, but I still can't play it."*

PEEK: *"You have to give Rod a lot of credit for trying three guitarists, because not many groups have three guitarists and I don't think many would even try it, and a lot of people didn't see how it would work. But I think one thing that makes it work pretty well, in my view at least, is the fact that I'm primarily used on the rock 'n' roll songs—I play on a few ballads, but very few—while Gary and Jim handle most of the acoustic work and the slower type rock tunes, and that way I think it keeps everybody from getting in everybody else's way. It's worked so far at least."*

APPICE: *"When you've got a seven-piece band it's very different from having a four-piece. If you have a four-piece band there's a lot of room to put things in. With a seven piece band there's a lot more things happening rhythmically, and counter lines and this and that, and if anyone starts overplaying, you feel it immediately. So you have to find out where your space is in the band and whether you can go to the outermost part of that space and come back to where the constant would be. You have to learn your limits."*

GRAINGER: *"Another thing about there being so many of us is if someone's having a bit of a down night there're enough of us there to go and kick him up the arse and say, 'Oh come on.' It's not like—"*

CREGAN: *"A three-piece! Even if our singer's having a bit of a duff night we all clown about a little bit more to help him along."*

PEEK: *"And everyone has a little limelight in the concerts. Phil has his bass solo, I have a rock 'n' roll sing that I do my Chuck Berry stuff in, Carmine has a drum solo—"*

APPICE: *"Where I go bananas—"*

PEEK: *"And Jim and Gary have nice leads, so everyone gets that little shot that I think everyone needs in the band because then it makes them feel good too. That's pretty generous of Rod because I know a lot of people that probably wouldn't give you that much leeway."*

APPICE: *"Well I think he's real proud of the people he put together and he wants to show everybody off, because it all reflects on him."*

PEEK: *"Right, it does reflect on him because he hand-picked everybody in the group anyway, so if somebody says this guy in Rod's band is really good or that guy's really good, in essence what they're saying is Rod knows what he's talking about when it comes to picking musicians."*

CREGAN: *"Basically the idea of this band has been to get the music together, get a good set, and put it on a good clear stage where there's lots of room to move about and good good lights, and get on with it. Let the music have the effect and let the band be themselves, and see what happens."*

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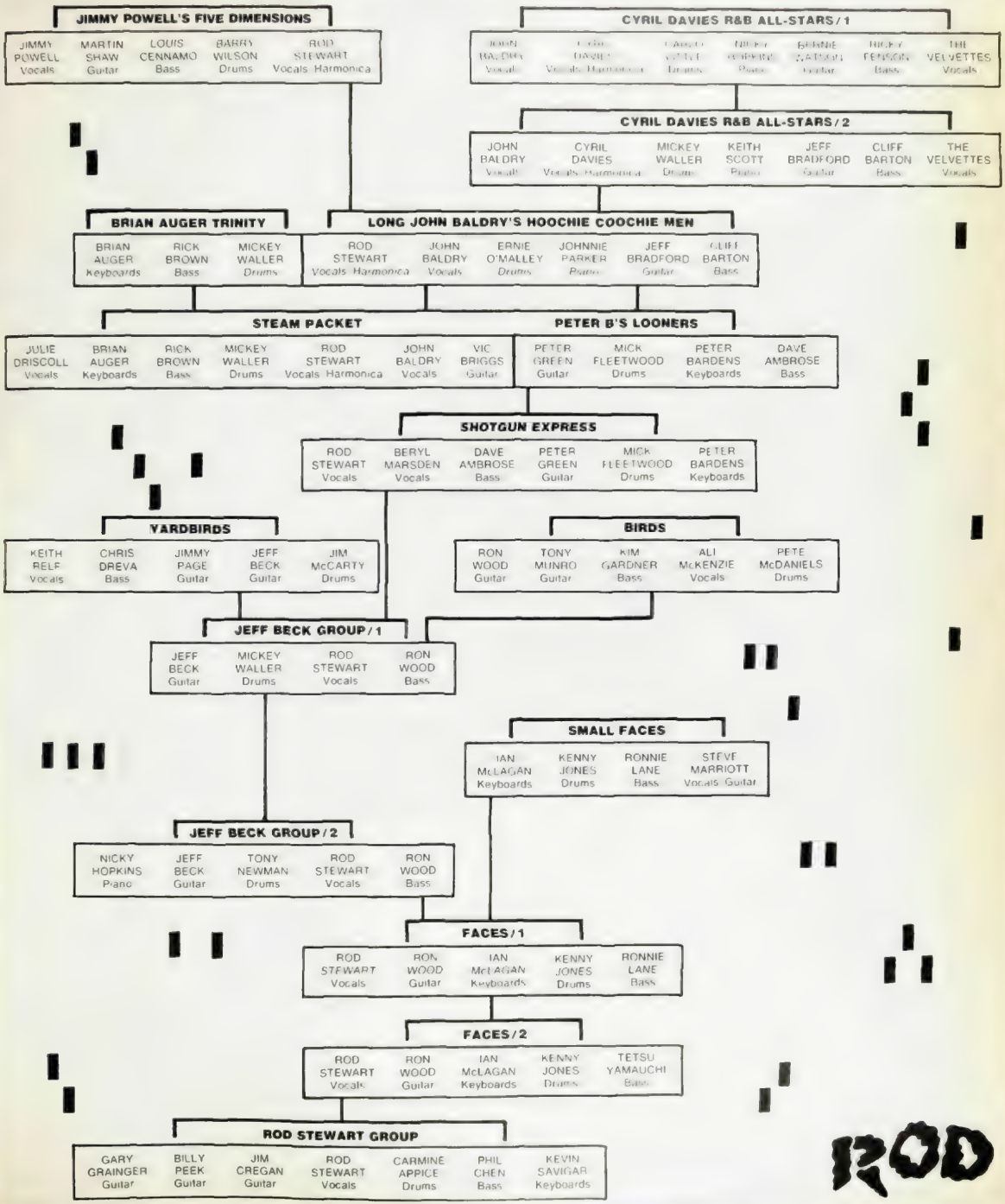

RS-25
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ANATOMY OF A TOUR

Hour by Hour

As the doors open and the crowds flow in, the stage stands there in the center, sealed, a great draped rectangular shape, wrapped in red and bound with gold, waiting, like the gathering thousands, for the show to start

It has about it a look of solid permanence that denies it wasn't there the day before and will be gone again tonight. Remember the way the circus used to come to town? Suddenly it was there and just as suddenly one morning it would disappear. Another city, another show.

In order that the stage should be there, ready when the house lights dim, a lot of people have worked a long day, a day that won't end until long after the crowds have disappeared, but by tomorrow's early hours the auditorium will be empty once again.

When Rod Stewart first joined the Faces in 1969, the group's entire equipment went in the back of a van. Their one roadie, who had to be a Jack-of-all-trades and master of most—driver, mechanic, porter, stagehand, electrician, bouncer, sound engineer—would talk a friend into helping out now and then, but essentially it was a one-man job.

Putting Stewart on the road is a different matter these days. The same roadie is still with him, but now Pete Buckland breaks sweat on the end of a telephone, not under the weight of cabinets and cases or the hood of a broken-down truck. The tour organisation is tight enough to impress a five-star general. Chris Lamb, the technical chief, heads a production crew of 20 (in addition to a local work force almost as large, which each promoter must provide, or the 10-strong stage assembly team), delegating responsibility for three specific areas to Dave Gautry (sound), Patrick Woodroffe (lighting) and Mal Cullimore (stage set-up/group equipment). The whole operation hums with the clockwork precision of a military exercise.

8.00 A.M. Lamb arrives at the auditorium with his team of riggers. Their job is to locate and secure fixing points among the roof girders above the stage for the massive lighting grid and the multiple PA clusters.

The basic stage is already complete, the staging company having either moved in the day before or worked through the night to assemble the 60 by 40 foot platform.

The riggers crawl among the girders, directed by Lamb from below. Ideally at this stage of the day the hall should be quiet enough for his spoken instructions to be heard, but if surrounding noises make voices hard to hear, two-way radios are used. The riggers' work may take two hours or twice as long, depending on the accessibility and exact position of the beams. If they run directly above the fixing points on the grid itself, the job is straightforward, if they don't a cat's cradle of cables have to be slung.

10.00 A.M. The four 40-foot tractor trailers that carry all the equipment will have arrived by now and stand ready for unloading, an operation which follows a strict sequence. The first trailer to be unloaded is the one containing the lighting equipment, so the grid can be assembled. The second contains the stage set—risers (platforms for the keyboard instruments and drum kit), flooring, curtains, backdrop, and a front stage extension that houses Stewart's vocal monitors, beneath a grill and a fan to provide him with a cooling breeze when things get hot. In the third is the entire PA system—amps, speaker cabinets, mixing desk. The fourth [illegible]

[illegible] guns at once, because until it is clear of the stage nothing else can be done there.

12.00 Noon. The grid's vast rectangular structure is complete. Now it can be raised by electric winches six feet above the stage and a barrage of equipment attached: lights, cabling, side stage monitors, a follow-spotlight position at each rear corner, projectors to throw images on the back-drop, a traveller track to take the curtains, and finally the curtains themselves—$20,000 worth of rich velvet and gold satin trim—which are hooked onto the track, but kept out of dirt and harm's way in their hampers until the grid is hauled up to its full height.

While this work goes on at head height, the stage set begins to take shape underneath. The main riser, two feet high, on one side of which the keyboard instruments will stand, sweeps across the entire width of the stage in a series of curves, at its center, two feet higher still, a smaller semi-circular riser is erected for the drum kit. The bare surface of the stage disappears beneath white flooring which is then covered with a protective tarpaulin.

At the same time, on the ground in front of the stage, the PA equipment which has been unloaded from the third trailer is methodically strapped together to form powerful clusters, and the mixing desk is set up on its platform facing the stage.

1.00 P.M. Within the next half hour the lighting grid should be ready to be raised to its working height 24 feet above the stage, while the stage itself starts to assume its proper identity as the group's white amplifiers are gradually [illegible] the back-cloth and the [illegible] are [illegible]

4.00 P.M. Assembly of the PA clusters, the longest business of the day, is finally complete, and by now they have been winched up into position and tested. Once they are up and working they can be tuned to the particular acoustic conditions of the auditorium by means of an instrument known as a White Real Time Analyzer, which uses "white noise" to gauge and neutralize resonant frequencies, notably boom and echo.

4.30 P.M. The Rod Stewart Group arrive for a sound check, an essential prerequisite of good sound when they step onstage later in the day, but one which few bands are as punctilious about. Everthing must now be ready: lighting, PA, stage, the lot.

Stewart himself may or may not attend the sound check, which is essentially to set a correct onstage monitor level for the members of the group, but if he is present, he certainly won't sing, preferring to save his voice for his fans.

While the sound check is taking place, the stage front apron is attached and crash barriers are set up to seal off the stage. If there is floor seating in the auditorium, the first 10 rows of seats, which have been removed for the day to increase the working area, are now put in position. The sound check may take an hour, and when it's over, the final meticulous tidying up is done, then the curtains are closed until Stewart and the band take the stage.

6.00 P.M. The next hour is the production crew's first real break of the day. A crew room has been open since their arrival early in the morning, serving tea and coffee throughout the day as well as breakfast and lunch, but until now refreshments have been taken on the run.

(Continued on page RS 33)

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10 YEARS ON

Continued from page RS-10

them in back home too, but in three figures, not five.

Then came "Every Picture Tells A Story" and "Maggie May." And stardom. Throughout October album and single sat at No. 1 on both sides of the Atlantic. They shipped gold everywhere, then platinum. Million after million. But they marked more than mere massive commercial success.

The album, a cluster of gems with "Maggie May" the flawless diamond at its center, was an artistic triumph that remains one of rock music's genuine masterpieces.

To judge it solely as a singer's album is to deny the consummate talents that complemented the vocal performance, for in his songwriting, selection and treatment of material, and in his production, Rod Stewart showed himself to be a master of contemporary popular music. "Maggie May" itself was the embodiment of his lyrical powers. Its themes of love and regret were stated with a poignant simplicity that is central to his songwriting genius. The thoughts and feelings he expresses are not obscure, but universal, commonly experienced but rarely articulated. And when he sings his songs he gives his words an emotional force and meaning that is overwhelmingly real. Even the sound of the album was unmistakably his, a subtle mixture of traditional acoustic guitar, mandolin and violin with the electric instruments of modern rock that formed a shifting background texture, richly colored and interwoven, complex but never crowded. Altogether it was an inspired achievement.

Hot on its winged heels Stewart reappeared in party mood with the Faces' "A Nod's As Good As A Wink To A Blind Horse," as rude and as rowdy as his own album was contemplative. Not that the Faces were incapable of grace, even delicacy, but their forte, as "Stay With Me," "Too Bad" and "That's All you Need" loudly reassured the customers, was raucous closing time choruses and knees-up rhythm.

Stewart, it seemed, had the best of both worlds: an artistry that was undeniably classy and a bunch of mates to have a grand night out with. But his personal success drove a wedge into the Faces. There was resentment when his name appeared above the band's and unnecessary suspicion that he kept his best songs for himself. A year after "Every Picture Tells A Story," Stewart consolidated his status among rock's elite with "Never A Dull Moment," but the Faces' followup "Ooh La La" failed to appear until April 1973 and its reception was lukewarm. A live album came later and a couple of singles, and that was the lot. By the end of 1975 Stewart and the Faces had parted company, but by then other equally significant changes had taken place.

"Smiler" in 1974 proved to be the last recording Stewart was to make with the unofficial studio group he had used since the sessions for his first solo album in 1969; it was also the last to be recorded in England. The following year Stewart packed his bags for the U.S. and recorded there with American session players and a producer, Tom Dowd, whose previous credits read like a who's who of soul greats.

On the evidence of "Atlantic Crossing" it was clearly a wise move and a smooth transition. The polish of Memphis, Muscle Shoals and L.A., Dowd's guidance, an immaculate vocal performance and an apparently infallible gift for picking dark horse winners, notably the late Danny Whitten's "I Don't Want To Talk About It," the Isley's "This Old Heart Of Mine" and Gavin Sutherland's stirring "Sailing," ensured unanimous critical approval and more platinum for the trophy room.

Another year and another acclaimed album "A Night On The Town," on, Stewart announced he was forming a group, the first he'd ever put together himself in a career that now stretched back more than a dozen years. No group was ever assembled with more eyes watching, more ears listening, more knives sharpening.

Consider the problems. Wanted: a lineup flexible enough, large enough, to handle everything from full-blooded Faces days faves to the reflective subtleties of new ballads like "I Don't Want To Talk About It" and "The Killing Of Georgie" and runaway singalong successes like "Sailing" and "Tonight's The Night" . . . but tight enough to play as a band. Easy, eh? Like tap dancing on sparrow's eggs without breaking them. Plus, Stewart didn't just want a backing band for live dates, he needed a group of musicians who would be a source of ideas and inspiration in the studio.

There were three firm candidates from the start. Gary Grainger, a brash young guitarist with fire and presence; bassist Phil Chen, who would have replaced Ronnie Lane in the Faces if he had been available; and Billy Peek, a rock 'n' roller who could out-Berry Chuck himself and who he had already used on "A Night On The Town." (John Jarvis, the group's first keyboard player, had also worked on those sessions.)

Tongue firmly in cheek, Stewart insists Jim Cregan only joined because he's a drinker, though anyone who has heard him play might argue differently, while Carmine Appice, who picked himself, had all but teamed up with Stewart seven years before.

So far so good, but no one, least of all Stewart or the boys themselves, knew how they would be accepted by his fans. The very first tour, on home territory after an absence

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long enough to test old loyalties, soon laid those doubts to rest.

The crowds weren't calling for the Faces, they were cheering the Rod Stewart group.

Then in 1977 "Foot Loose & Fancy Free" proved the group's worth in the recording studio. The playing was faultless, irresistibly muscular on the fast side, tiptoe tasty on the slow. Grainger, Chen and Cregan joined Stewart among the song credits, and ideas pinballed around the control room.

And now "Blondes Have more Fun," and a marathon world tour to reaffirm the continuing success story of Rod Stewart, unquestionably one of the most charismatic stage performers and accomplished recording artists of the age. It's a story that began in the small print on the inside pages of the local press, but eventually made headlines throughout the world.

And that's only the story so far. Billboard

ANATOMY OF A TOUR

Continued from page RS-26

The provision of a room and catering for the crew is stipulated in every promoter's contract, along with a clause that insists their meals must be properly prepared and not rushed in from the local carry-out. Among the other facilities each promoter must provide are an office and telephone for Lamb and Buckland, and a dressing room, tuning room and a lounging room stocked with drinks and cold buffet for the band.

7:00 P.M.: Around this time the doors are opened, the precise moment depending on local conditions.

7:30 P.M.: *The group's personal assistant, Billy Francis,* makes sure the limousines are ready and waiting before assembling Stewart and the boys in their hotel bar for a quick drink. A few minutes later they are on their way to the venue.

8:00 P.M.: The Rod Stewart Group arrive backstage with three quarters of an hour or more to spare.

8:45 P.M.: Within a few minutes either side of right now the curtains part, lights flash, the PA roars with the power of rock 'n' roll, and Stewart is there.

11:00 P.M.: It's all over. Stewart and the band are slumped shattered in the back of a car, ready for a change of clothes and a meal, but just as ready to drop.

As the crowds drift out and homewards, the production crew starts the toughest shift of the day. 15 hours after their work began. To assemble something as complex as the stage Stewart performs on, only to dismantle it all again when the show is over, is a test of temperament as much as muscle. Not that anyone pauses to toy with notions like that. Not that anyone stops for anything. All they want is to get finished and get out.

2:00 A.M.: The one major consolation is that breaking down the equipment and loading it back in the trailers is a much quicker process than setting it up. If the show ended by 11, the work should be done by 2. In the night cold the crew still sweat in T-shirts, sweat and swear, swear and sweat. The pace is such that when the job is finished and the last truck rumbles through the gates, adrenalin flows so fiercely that immediate sleep is impossible. A drink, yeah, a discussion of the day, then perhaps exhaustion can overcome this residue of energy. Because tomorrow or the next day they have to do it all over. Billboard

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TIME CAPSULES

Continued from page RS-16

sion that people don't come along to see the Faces for the sound quality, I hope not anyway, because we've had some terrible nights. I'm probably the worst culprit because I know damn well I sing really out of tune live. When you're throwing the microphone stand about and running about, you do tend to go off the beaten track sometimes."

1975
Stewart records "Atlantic Crossing" in America, and says: "The title speaks for itself, now that I'm living in the U.S. Well, I'm not actually living in the U.S. at the moment, I'm living out of a suitcase."

1976
The Rod Stewart Group is recruited. "It's not a question of picking the best musicians, it's exactly the same as picking a football team—you don't pick a load of names, you blend what you think is going to work together. And I was lucky, it worked first time off."

1977
Stewart records "Foot Loose & Fancy Free" with the group and admits, "I was really drying up when it came to making albums. I'd wanted to be surrounded by a group of musicians that I could live with and breath with—and these are the guys."

1978
Stewart releases "Blondes Have More Fun" and sets out on a marathon world tour. Looking back on 15 years in rock'n'roll he recalls: "When I left school, the only ambition I had was to play football. But somewhere along the line I must have fallen in the wrong people, who turned out to be the right people in the long run, and turned to music. I haven't regretted anything I've done. It was definitely the best choice."

CREDITS—Editor: Earl Paige. Associate Editor: Susan Peterson. Art Manipulation: Dean Francavilla. Cover printed and hot stage shots, 4, 10 (Band '79), 21 ... by Dagmar. Special thanks: Billy Gaff, Tony ... Thane Gifford Fitzsimmons, Top ... Rising Productions, 11 Hereford Circus Ave., 231 Oxford St., London W.1. Warner and Production ... and Warner Bros.

ROD

CONGRATULATIONS ON THE FIRST 10 YEARS
AND A TOAST TO THE NEXT 10 YEARS

from

Ludo Debruyn & Alain Ragheno

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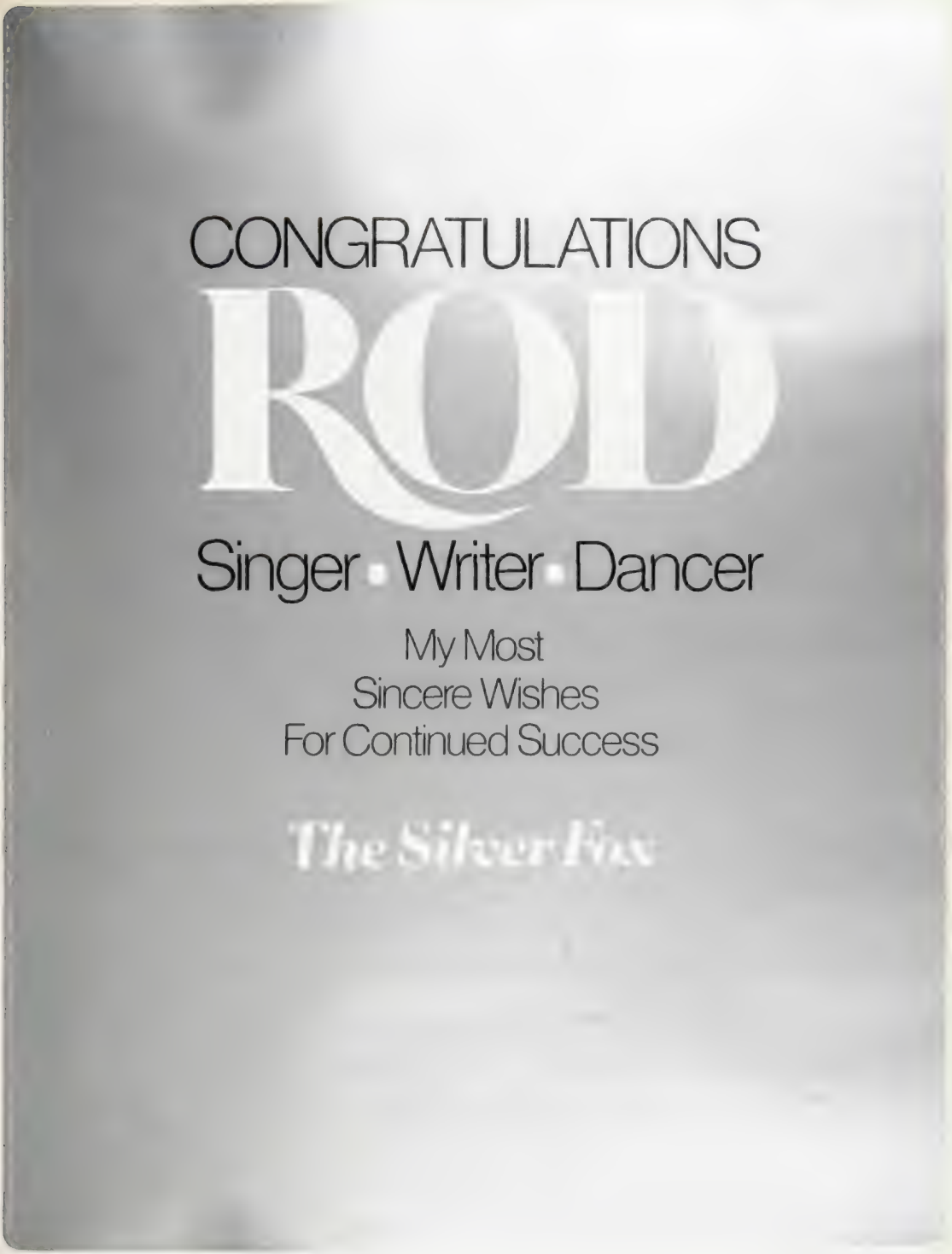
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NEW YORK. Children's records sold to mom and pop stores are the specialty of Musicanza Corp., which offers nationwide distribution to small record retailers, variety, book, candy and toy shops, as well as to schools and libraries.

Based in Wantagh, N.Y., Musicanza distributes to about 400 accounts across the country children's lines from the following manufacturers: Wonderland, Sesame Street, Disney, Disneylandia, Pickwick, Caedmon, Ultra-Sound, Camden, Folkways, Peter Pan and Superscope.

Al Rubin, president of Musicanza, says most of the product is shipped via UPS to small dealers. The larger chains buy directly from the manufacturers, but Rubin says he can offer open credit to established small retailers, as well as providing a full line of children's product.

"The mom and pop stores are in better shape in many ways than the chains which have overextended themselves creditwise. Companies that have turned to a big sales situation have found that if a record is not a big hit, then it must be returned. But children's records sell through. There are no returns, except for defects," says Rubin.

Rubin says he started his business three years ago, and is now doing about $150,000 volume per year. He says two years ago he sold 2,000 copies of Sesame Street LPs. Last year it was 10,000, and this year he expects from 20,000 to 50,000 units.

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Mucho Avant-Garde At N.Y.'s Newport

By DICK NUSSER

NEW YORK — The avant-garde is going all the way to capture the Apple, and underscored in the recent Newport New York festival was the music that is drawing the most attention in the various vocabularies.

Newport is no stranger with producer Ronnie Newman [illegible] several successful Saturday Nights, a former movie palace in 72nd St and Broadway, and the Felt Forum at Madison Square Garden. Newman has made it clear that contemporary acts will be fielded forth at the Carnegie in the Parker Theatre at 425 Lafayette St under the auspices of Joe Papp's controversial new jazz department that have proved successful there over the past year.

Dr. Cecil Taylor and Sun Ra and his Arkestra are at Symphony Space June 17 with two shows at 8 p.m. and midnight. Tucker of the Newport avant-garde series.

June 22 and 23 are the dates for the [illegible] Rivers with Dave Holland, Joe Daley and Thurman Barker [illegible] Earth Station in Soho. Plans call for two shows nightly, with the [illegible] of opening acts drawn from the orchestra's ranks such as the Human Feel [illegible] Sextet, the Creative Music Ensemble and the Tone Structure Ensemble.

Sun Music In The Open Tradition is the title of a Newport-sponsored June 7 [illegible] Alice Tully Hall concert featuring Marion Brown, Don Pullen, The Leroy Jenkins Ensemble, the Oliver Lake Trio, Rashied Ali's [illegible] and the Julius Hemphill Big Band.

Sun Music In The Open Tradition is the title of a Newport-sponsored June 7 [illegible] Alice Tully Hall concert featuring Marion Brown, Don Pullen, The Leroy Jenkins Ensemble, the Oliver Lake Trio, Rashied Ali's [illegible] and the Julius Hemphill Big Band.

The Parker Theatre Concert performances will run from June 22 to July 1 also. The lineup, in addition to the June 22 Rivers date, includes the Carla Bley Band and Michael Mantler Music [illegible] of his group. Two shows nightly at 8 second 11:30 p.m. Ralph Towner appears June 28 in a solo guitar performance. The Bonnie Wilson Trio [illegible] Dee Dee Bridgewater and Jaki Byard appear July 1.

Cecil Taylor and the Universal Jazz Coalition will also be presenting the second annual Salute To Women In Jazz during the Newport [illegible] concerts and workshops at the band shell in Damrosch Park behind Lincoln Center. Upstairs At The Village Gate and at St Peter's Lutheran Church in the Citicorp Center.

June 26 will be filled from noon to 10 p.m. with concerts, jazz dance and jam sessions featuring a dozen acts, including the Big Apple Jazz Workshop in concert at Damrosch Park. Workshops and concerts are featured June 27-30 from 4 p.m. onwards Upstairs At The Gate. June 1 marks the premiere of Amina Myers' "Improvisational Suite For Chorus And Pipe Organ" at 7 p.m. at St Peters.

Albuquerque Site Of Educators Meet

MANHATTAN, Kan. — Albuquerque has been chosen as the site [illegible] National Association of Jazz Educators' annual convention next Jan 6-10.

Matt Betton, executive director of the association, reports that headquarters will be at the Albuquerque Inn with full use of the hotel's new convention center.

Instrumental and vocal groups desiring to appear at the convention must audition tapes by the group's [illegible] center here (Box 724) no later than noon Sept 15, Betton notes.

Quartet. Ruppert Newman is producing [illegible] Newport Showcase at 8 p.m. and midnight.

Newport [illegible] Friday winds up July 1 with an appearance by the Mary Stock Quintet and the Jimmy Heath Quartet at the New York Coliseum, 72nd St and Fifth Ave. Between Fifth and Seventh Aves. Show starts at noon. Rain or hearing. Noon and 1 p.m. in case of rain with Newport.

Billboard SPECIAL SURVEY For Week Ending 6/23/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	5	3	STREET LIFE	26	26	12	THE JOY OF FLYING
2	2	7	HEART STRING	27	25	14	HOT DANG
3	1	14	LIVIN' INSIDE YOUR LOVE	28	27	10	GROOVIN' YOU
4	8	9	PARADISE	29	29	10	CHAMPAGNE
5	3	7	NEW CHAUTAUQUA	30	38	4	ONE GOOD TURN
6	6	5	FEVER	31	31	6	RAMSEY
7	7	6	TOGETHER	32	37	36	FLAME
8	4	12	MORNING DANCE	33	35	88	FEELS SO GOOD
9	9	6	LIVE	34	28	39	CHILDREN OF SANCHEZ
10	10	15	FEETS DON'T FAIL ME NOW	35	30	10	ELECTRIC DREAMS
11	11	20	CARMEL	36	36	14	AN EVENING WITH HERBIE HANCOCK & CHICK COREA
12	12	28	TOUCHDOWN	37	33	12	STROKIN'
13	19	15	AWAKENING	38	NEW ENTRY		WOODY THREE
14	13	10	BRAZILIA	39	39	6	BAD FOR ME
15	21	47	PAT METHENY	40	40	8	THE THREE
16	15	10	LAND OF PASSION	41	32	25	IN CONCERT
17	14	24	ANGIE	42	42	11	ARCADE
18	16	15	FOLLOW THE RAINBOW	43	43	10	RAW SILK
19	20	3	FEEL THE NIGHT	44	44	5	LIVE AT THE BOTTOM LINE
20	17	6	GARDEN OF EDEN	45	34	5	CAJUN SUNRISE
21	18	3	AFFINITI	46	45	16	ALL FLY HOME
22	22	14	LIGHT THE LIGHT	47	46	3	THE BIG APPLE BASH
23	23	15	TIGER IN THE RAIN	48	48	1	RETURN OF THE GRIFFIN
24	49	2	IN MOTION	49	47	2	THE PARIS CONCERT
25	24	4	NIGHT RIDER	50	50	4	HERE'S ESTHER

Xanadu Rolling Along; New Acts, New Expansions

LOS ANGELES — Xanadu Records has recorded its first direct to disk product [illegible] and [illegible] up at least [illegible] distribution pact with Crystal Records [illegible].

[illegible] Dan [illegible] Horace Parlan [illegible] Hank Jones [illegible] Sam Most [illegible] Larry [illegible] Norman Simmons [illegible].

[illegible] Don Mizell, national sales manager at Cream [illegible] Warner [illegible] Kay Jacobs, N.Y. executive [illegible] Mercury [illegible] Epic [illegible] Jazz [illegible] Sonia Cheskin [illegible] Epic [illegible] Linda Lee [illegible].

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 6/23/79

Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	SHADOWS IN THE MOONLIGHT
2	2	9	SHE BELIEVES IN ME
3	3	6	SAY MAYBE
4	7	7	LEAD ME ON
5	6	9	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN
6	10	11	SINCE I DON'T HAVE YOU
7	12	5	UP ON THE ROOF
8	9	9	MORNING DANCE
9	4	17	JUST WHEN I NEEDED YOU MOST
10	5	15	LOVE IS THE ANSWER
11	17	5	I'LL NEVER LOVE THIS WAY AGAIN
12	20	5	HEART OF THE NIGHT
13	8	9	DEEPER THAN THE NIGHT
14	28	2	MAMA CAN'T BUY YOU LOVE
15	11	7	YOU TAKE MY BREATH AWAY
16	15	9	LOVE YOU INSIDE OUT
17	14	9	HONESTY
18	22	6	MINUTE BY MINUTE
19	16	7	GOOD TIMIN'
20	23	6	CHUCK E'S IN LOVE
21	18	13	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT
22	19	13	REUNITED
23	31	3	DO IT OR DIE
24	13	9	LOVE TAKES TIME
25	21	9	LITTLE BIT OF SOAP
26	25	18	STUMBLIN' IN
27	27	11	WHEN I DREAM
28	26	9	GET USED TO IT
29	43	3	YOU'RE THE ONLY ONE
30	45	2	DAYS GONE DOWN
31	32	6	SAIL AWAY
32	33	4	WE ARE FAMILY
33	24	19	CAN YOU READ MY MIND
34	29	12	IN A LITTLE WHILE (I'll Be On My Way)
35	40	6	SAD EYES
36	34	14	THEME FROM ICE CASTLES (Through The Eyes Of Love)
37	39	3	PIECES OF APRIL
38	36	13	I NEED YOUR HELP BARRY MANILOW
39	48	2	SUSPICIONS
40	42	3	AMANDA
41	35	11	GOODNIGHT TONIGHT
42	30	12	DON'T YOU WRITE HER OFF
43	NEW ENTRY		MAIN EVENT
RE	50	2	I KNOW A HEARTACHE WHEN I SEE ONE
45	47	3	MAKE LOVE TO ME
46	NEW ENTRY		YOU CAN'T CHANGE THAT
47	38	5	DANCE AWAY
48	44	4	DON'T HANG UP YOUR DANCING SHOES
49	NEW ENTRY		GIVE A LITTLE
50	NEW ENTRY		LOVE COMES TO EVERYONE

NILS LOFGREN

Nils

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*Produced by Bob Ezrin in association with Brian Christian and the entire band for Migrations Records, Inc.

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Sexy Terpers In Demand To Pull British Customers

By PETER JONES

LONDON—A [illegible] wave shows no sign of abating here, [illegible] EMI and Rank [illegible] highest paid [illegible] [illegible] theque [illegible].

The [illegible] [illegible] finding the [illegible] most sensational dancers [illegible] visual enhancement for [illegible] selling sector which hit a $450 million sales figure in 1978.

Highest paid is Grant Santino, at 18 already in the $100,000-a-year pay bracket. Mecca signed him to a huge contract following his success as runner-up in the first World Disco Dance Contest staged here and won by a visiting Japanese disk jockey-dancer.

Santino now works with a group of seven dancers called Fames.

Beradice is a three-man, three-girl team specializing in The Touch and signed to EMI for regular appearances in that group's disco chain.

Already banned from some discos for "outrageous costumes" is a boy-girl team known as the Shock, comprising Robert Pereno and Laurie Ann. This team is also contracted to EMI to spearhead what it calls its "disco-drama" promotion.

Taking U.K. disco-dance talent abroad is the team of Leaping Lee Harold and Maria Eldridge, now part of a touring package due to visit [illegible].

All accept that selling sex is a vital [illegible] new area of the music business.

ANNUAL EMI UNDERTAKING

N.Y. Firm Selected To Manage International Dance Competition

NEW YORK—Dance On America, a new corporation headed by [illegible] Silverman of [illegible] Digital Lighting, has been formed to run the North American segment of the International Disco Dance Championships sponsored annually by EMI Leisure Enterprises, England.

The New York-based organization also will operate to structure other national dance contests and dance-related activities.

However, top priority will be given to the EMI dance championships which will be [illegible] [illegible] regional markets [illegible] the national finals [illegible] for Radio City Music Hall Oct. [illegible] 1979.

The show, open to both amateurs and professionals, will be [illegible] regional level by special [illegible] now being considered by Silverman and Dance On America. However, club operators and other entrepreneurs may also stage individual citywide contests providing the finalists of these contests are entered in the regional finals.

Among the cities earmarked for regional contests are New York, San Francisco, Los Angeles, Boston, Detroit, Chicago, Baltimore, Washington, Miami, Phoenix, Seattle, Portland, Atlanta, Dallas/Houston, Philadelphia, New Orleans and Pittsburgh.

Licensees in regional markets will be afforded all local rights to the show including local tv rights, according to Silverman. They will also share in a percentage of the profits generated by the national show.

Silverman is working on having a special disco LP assembled for use during the contest. The disk, he states, will feature between 8 and 10 of the best disco tunes released over the year.

[illegible] and does not anticipate too much resistance from [illegible] labels to which he will have to go for necessary clearances.

The show itself is open to single males and females in a freestyle [illegible] Silverman explains that there will be no couples contest [illegible] tion do not include this category.

However, [illegible] couples [illegible] championships is being structured by Dance On America [illegible]

[illegible] the EMI [illegible] dance championship [illegible] London with all expenses for the international finals. Prizes for the winners [illegible]

[illegible]

(Continued on page 47)

DISCO GORILLA—Meet Disgorilla, the latest attraction in disco's ever growing cast of colorful characters. His name is Willie Hollingsworth, and he calls himself the clown prince of disco. Here he is seen re-enacting a scene from the fabled "King Kong" movie at a popular Manhattan discotheque.

Dancing Lessons Start On PBS In 30-Minute Series

NEW YORK—The Public Broadcasting Service (PBS) will present an [illegible] series of disco dance lessons to be aired on PBS affiliates [illegible] July and August.

The series titled "Disco Dancing" is being produced by PBS affiliate WGBH, Boston, and will feature [illegible] Randy Dean. [illegible] PBS officials describe it as being able "to untangle the complex moves of a triple hustle so that even [illegible] will find themselves fast-stepping to the beat of disco dancing."

According to [illegible], producer of the show, "Disco Dancing" will also [illegible] the entire range of disco dancing. It will include interviews with deejays, top [illegible] owners, fashion designers, special effects experts, musicians, record industry executives and podiatrists.

The show will be recorded live at [illegible] in Boston, and will spotlight, in addition to dance lessons, [illegible] and Doug Telson, a top disco dance team [illegible] on the Merv Griffin Show.

[illegible] laser lighting to health hints.

[illegible]

Hoofers Seek $1,850 Prizes

CHICAGO—Disco dancers will compete [illegible]

[illegible]

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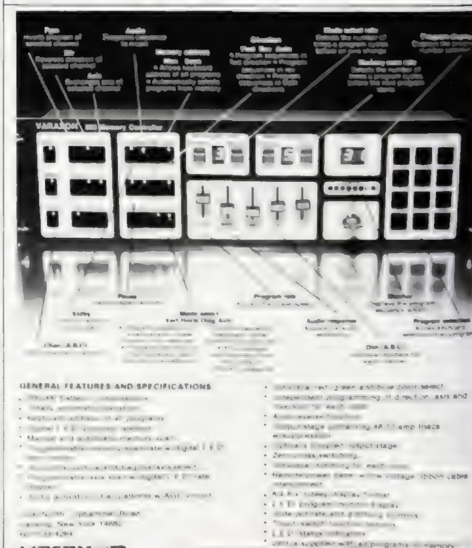

SHE'S HOT... SHE'S...

Bernadette!

J.T. CONNECTION

FEATURING DENNIS TUFANO

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Billboard's Disco Action

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ATLANTA

This Week

1 SAD-UP
7 RING MY BELL
1 HAVE A CIGAR
4 CUBA
5 STARS-all cuts
6 LOVE MAGIC HOLLER
7 MUSIC IS MY WAY OF LIFE
8 POUSSEZ-all cuts
9 BOOGIE WOOGIE DANCIN' SHOES
10 DANCE WITH YOU
11 BAD, BAD BOY-all cuts
12 BORN TO BE ALIVE
13 WHEN YOU WAKE UP TOMORROW
14 ANYBODY WANNA PARTY
15 CRANK IT UP

BALT./WASHINGTON

This Week

1 BAD GIRLS-all cuts
2 RING MY BELL
3 BORN TO BE ALIVE
4 LOVE MAGIC HOLLER
5 BAD, BAD BOY-all cuts
6 STARS-all cuts
7 HEAVEN MUST HAVE SENT YOU
8 TO FREAK OR NOT TO FREAK
9 PUT YOUR BODY IN IT-YOU CAN GET OVER
10 WHEN YOU WAKE UP TOMORROW
11 HAVE A CIGAR
12 DISCO CIRCUS-all cuts
13 AIN'T NO STOPPIN' US NOW
14 DISCO CHOO CHOO
15 CRANK IT UP

BOSTON

This Week

1 BAD GIRLS-all cuts
2 BORN TO BE ALIVE
3 RING MY BELL
4 WHEN YOU WAKE UP TOMORROW
5 LOVE MAGIC HOLLER
6 AIN'T NO STOPPIN' US NOW
7 HIGH ON MAD MOUNTAIN-all cuts
8 HAVE A CIGAR
9 STARS-all cuts
10 CUBA
11 CRANK IT UP
12 SPEND THE NIGHT WHY DOES IT RAIN
13 HEAVEN MUST HAVE SENT YOU
14 NIGHT DANCIN' RED HOT
15 BAD, BAD BOY-all cuts

CHICAGO

This Week

1 BAD GIRLS-all cuts
2 BORN TO BE ALIVE
3 HAVE A CIGAR
4 RING MY BELL
5 CUBA
6 AIN'T NO STOPPIN' US NOW
7 ANYBODY WANNA PARTY
8 WHEN YOU WAKE UP TOMORROW
9 HAPPY RADIO
10 CRANK IT UP
11 JUST KEEP THINKIN ABOUT YOU BABY
12 BOOGIE WOOGIE DANCIN' SHOES
13 LOVE MAGIC HOLLER
14 BAD, BAD BOY-all cuts

DALLAS/HOUSTON

This Week

1 RING MY BELL
4 BORN TO BE ALIVE
5 JUST KEEP THINKIN ABOUT YOU BABY
6 CUBA
7 STARS-all cuts
8 HAVE A CIGAR
9 IT'S LOVE
10 HAPPY RADIO
11 WHEN YOU WAKE UP TOMORROW
12 HIGH ON MAD MOUNTAIN-all cuts
13 CRANK IT UP
14 MY BABY'S BABY
15 GET ANOTHER LOVE

DETROIT

This Week

1 BAD GIRLS-all cuts
2 WHEN YOU WAKE UP TOMORROW
3 SHOULDA GONE DANCIN'
4 JUST KEEP THINKIN' ABOUT YOU BABY
5 YOU GONNA MAKE ME LOVE SOMEBODY ELSE
6 HIGH ON MAD MOUNTAIN-all cuts
7 NIGHT DANCIN' RED HOT
8 RING MY BELL
9 BORN TO BE ALIVE
10 STARS-all cuts
11 LOVE MAGIC HOLLER
12 HEAVEN MUST HAVE SENT YOU
13 ALL THROUGH ME-SOME LOVE
14 BOOGIE WOOGIE DANCIN' SHOES
15 CRANK IT UP

LOS ANGELES

This Week

1 BAD GIRLS-all cuts
2 BORN TO BE ALIVE
3 RING MY BELL
4 AIN'T NO STOPPIN' US NOW
5 HEAVEN MUST HAVE SENT YOU
6 HAVE A CIGAR
7 BAD, BAD BOY-all cuts
8 YOU GONNA MAKE ME LOVE SOMEBODY ELSE
9 HIGH ON MAD MOUNTAIN-all cuts
10 STARS-all cuts
11 WHEN YOU WAKE UP TOMORROW
12 HAPPY RADIO
13 CUBA
14 JUST KEEP THINKIN ABOUT YOU BABY
15 LOVE MAGIC HOLLER

MIAMI

This Week

1 BAD GIRLS-all cuts
2 RING MY BELL
3 BORN TO BE ALIVE
4 BAD, BAD BOY-all cuts
5 HAVE A CIGAR
6 SPEND THE NIGHT WHY DOES IT RAIN
7 HIGH ON MAD MOUNTAIN-all cuts
8 CUBA
9 AIN'T NO STOPPIN' US NOW
10 DISCO WONDERLAND
11 MUSIC IS MY WAY OF LIFE
12 MORE THAT RIGHT
13 TORNADO
14 STARS-all cuts
15 YOU GONNA MAKE ME LOVE SOMEBODY ELSE

NEW ORLEANS

This Week

1 GOT UP
7 DISCO WITH DANCIN' SHOES
1 HAVE A CIGAR
4 HIGH ON MAD MOUNTAIN
5 BORN TO BE ALIVE
6 LET ME TAKE YOU DANCING
7 BAD, BAD BOY-all cuts
9 DISCO CHOO CHOO
9 TO FREAK OR NOT TO FREAK
10 CRANK IT UP
11 RING MY BELL
12 UNDER COVER LOVER-DON'T YOU WANT MY LOVE
13 DISCO CIRCUS-all cuts
14 LOVE MAGIC HOLLER
15 DANCIN AT THE DISCO

NEW YORK

This Week

1 BAD GIRLS-all cuts
7 RING MY BELL
3 BAD, BAD BOY-all cuts
4 CUBA
5 AIN'T NO STOPPIN' US NOW
6 MUSIC IS MY WAY OF LIFE
7 WHEN YOU WAKE UP TOMORROW
8 HIGH ON MAD MOUNTAIN-all cuts
9 STARS-all cuts
10 YOU GONNA MAKE ME LOVE SOMEBODY ELSE
11 LOVE MAGIC HOLLER
12 HEAVEN MUST HAVE SENT YOU
13 BORN TO BE ALIVE
14 POUSSEZ-all cuts
15 THIS TIME BABY

PHILADELPHIA

This Week

1 BAD GIRLS-all cuts
7 RING MY BELL
3 WHEN YOU WAKE UP TOMORROW
4 YOU GONNA MAKE ME LOVE SOMEBODY ELSE
5 AIN'T NO STOPPIN' US NOW
6 LOVE MAGIC HOLLER
7 IT'S TOO FUNKY IN HERE
8 MUSIC IS MY WAY OF LIFE
9 EVERYBODY HERE MUST PARTY
10 BORN TO BE ALIVE
11 MOTOWN REVIEW
12 BAD BAD BOY-all cuts
13 BOOGIE WONDERLAND
14 THE BEST BEAT IN TOWN
15 POUSSEZ-all cuts

PHOENIX

This Week

1 BAD GIRLS-all cuts
7 BORN TO BE ALIVE
3 UNDER COVER LOVER-DON'T YOU WANT MY LOVE
4 DANCE MAN-YOU EXCITED
5 SEE NOT RIGHT HAVE N
6 STARS-all cuts
7 THE BUMBLE
8 RING MY BELL
9 KEE BAY BAY-all cuts
10 SPEND THE NIGHT WHY DOES IT RAIN
11 HAPPY RADIO
12 HAVE A CIGAR
13 WE GOT THE BEAT-DANC

PITTSBURGH

This Week

1 BORN TO BE ALIVE
7 CUBA
3 HIGH ON MAD MOUNTAIN
4 CAFE
5 BAD GIRLS-all cuts
6 SPEND THE NIGHT WHY DOES IT RAIN
7 HAVE A CIGAR
8 RING MY BELL
9 WHEN YOU WAKE UP TOMORROW
10 JUST KEEP THINKIN ABOUT YOU BABY
11 DISCO CHOO CHOO
12 UNDER COVER LOVER-DON'T YOU WANT MY LOVE
13 LOVE MAGIC HOLLER
14 AIN'T NO STOPPIN' US NOW
15 I GOT THE ANSWER-LOVE SICK

SAN FRANCISCO

This Week

1 BAD GIRLS-all cuts
2 BORN TO BE ALIVE
3 DON'T YOU WANT MY LOVE-UNDER COVER LOVER
4 RING MY BELL
5 LOVE MAGIC HOLLER
6 LET ME TAKE YOU DANCING
7 WHEN YOU WAKE UP TOMORROW
8 YOU CAN DO IT
9 BOOGIE WONDERLAND
10 HAVE A CIGAR
11 BOOGIE BUSINESS
12 STARS-all cuts
13 CRANK IT UP
14 YOU GONNA MAKE ME LOVE SOMEBODY ELSE
15 HAPPY RADIO

SEATTLE/PORTLAND

This Week

1 BAD GIRLS-all cuts
7 NIGHT DANCIN' RED HOT
3 BORN TO BE ALIVE
4 STARS-all cuts
5 RING MY BELL
6 HIGH ON MAD MOUNTAIN-all cuts
7 UNDER COVER LOVER-DON'T YOU WANT MY LOVE
8 JUST KEEP THINKIN ABOUT YOU BABY
9 ANYBODY WANNA PARTY
10 MUSIC IS MY WAY OF LIFE
11 BAD, BAD BOY-all cuts
12 HAVE A CIGAR
13 WHEN YOU WAKE UP TOMORROW
14 CUBA
15 HAPPY RADIO

MONTREAL

This Week

1 BAD GIRLS-all cuts
7 RING MY BELL
3 AIN'T NO STOPPIN' US NOW
4 RUN IT TO THE TOP
5 POUSSEZ-all cuts
6 BORN TO BE ALIVE
7 BAD, BAD BOY
8 STARS
9 MIRROR-DANCE TO DANCE
10 MEN LOVE WITH FRENCH WOMEN
11 DANCE WITH YOU
12 HEAVEN MUST HAVE SENT YOU
13 THE BUMBLE
14 MUSIC IS MY WAY OF LIFE
15 WE ALL NEED LOVE

JUNE 23, 1979, BILLBOARD

Disco Mix

By BARRY LEDERER

...titled "Crank It Up (Funk Town)". It runs 10:41 ...Wade and Peter Brown, the result is a mixture of hard edged vocals by the artists as well as a funk rock oriented instrumentation that give a ...

Billboard SPECIAL SURVEY For Week Ending 6/23/79

Billboard Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL
★	1	**BAD GIRLS**—all cuts—Donna Summer Casablanca (LP, 12-inch) NBLP 7150 NBD 19150
2	2	**RING MY BELL**—Anita Ward—TK (12-inch) TKD 104
★	8	**BORN TO BE ALIVE**—Patrick Hernandez—Columbia (12-inch) 23-10987
4	4	**HAVE A CIGAR**—Rosebud—Warner Bros. (12-inch) WBS0 8764
5	5	**I WHO HAVE NOTHING/STARS/BODY STRONG**—Sylvester—Fantasy (LP, 12-inch) MSM-9529
6	6	**BAD, BAD BOY**—all cuts—The Vanity Fare—Pye (LP, 12-inch)
7	7	**BOOGIE WOOGIE DANCIN' SHOES**—Claudja Barry—Casablanca (LP, 12-inch) CBS 2316
★	10	**HIGH ON MAD MOUNTAIN**—all cuts—Mike Theodore—Westbound (LP, 12-inch) WTM-209 (Disco)
9	9	**CUBA**—Gibson Brothers—Island Manga (12-inch) MA 9
10	11	**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead—PIR (12-inch) PDS 1675
★	18	**WHEN YOU WAKE UP TOMORROW**—Candi Staton—Warner (12-inch) WBSD 8820
★	20	**LOVE MAGIC/HOLLER**—John Davis & the Monster Orchestra—SAM Columbia (12-inch) 23-10926
13	3	**WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC**—Sister Sledge—Cotillion (12-inch) SD 5209
★	16	**YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—Jones Girls—PIR (12-inch) PDS 1682
★	17	**HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer—Motown (12-inch) M1D020
16	15	**POUSSEZ**—all cuts—Poussez—Vanguard (LP) VSD 79417
★	22	**JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE**—Tata Vega—Motown (LP, 12-inch) 12-366 M8001
★	27	**UNDER COVER LOVER/DON'T YOU WANT MY LOVE**—Debbie Jacobs—MCA (12-inch) 1920
★	29	**H.A.P.P.Y. RADIO**—Edwin Starr—20th C (12-inch) TCD 16
★	38	**CRANK IT UP**—Peter Brown—TK (12-inch) TDK 151
21	23	**NIGHT DANCIN'**—Take Seven—Arnold (LP, 12-inch) SW 9004 AR 9010
22	19	**MUSIC IS MY WAY OF LIFE**—Patti LaBelle—Epic (LP) PE 35772
23	21	***HOT FOR YOU***—Brainstorm—Tabu (12-inch) 278 5515
24	12	**MY BABY'S BABY**—Liquid Gold—Parachute (Casablanca, 12-inch) RRD 0523
25	13	**DANCE WITH YOU**—Carrie Lucas—Solar (12-inch) YD 11483
26	14	**ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR**—St. Tropez—Butterfly (LP) BFLY 1009
27	28	**SPEND THE NIGHT/WHY DOES IT RAIN**—Bobbi Rela—Channel (LP) CLP 0909
28	25	**WORK THAT BODY**—Taana Gardner—West End (12-inch) WED 22116
29	24	**FORBIDDEN LOVE/SECRET LOVE AFFAIR (Medley)**—Madleen Kane—Warner Bros. (LP, 12-inch*) BSK 3315
★	NE	**BOOGIE WONDERLAND**—Earth, Wind & Fire—Emotions—ARC (12-inch)
★	43	**LET ME TAKE YOU DANCING**—Bryan Adams—A&M (12-inch) SP-12014
★	44	**DISCO CHOO CHOO**—Nightlife Unlimited—Casablanca (LP) NBLP 7139
33	30	**I CAN TELL**—Chanson—Ariola (12-inch) AR 9006
34	26	**DANCE TO DANCE/DANCER**—Gino Soccio—Warner/RFC (LP) RFC 3309
35	39	**ANYBODY WANNA PARTY**—Gloria Gaynor—Polydor (12-inch) TDD 507
36	34	**HAPPINESS**—Pointer Sisters—Planet (12-inch) AS 1440
37	37	**LET ME BE YOUR WOMAN**—all cuts—Linda Clifford—RSO (LP, 12-inch*) RSZ 3997
38	41	**TO FREAK OR NOT TO FREAK**—Stewart Thomas Group—Arista (12-inch) GT 102
39	35	**SHOULDA GONE DANCING**—Hi-Energy—Motown (LP, 12-inch) G 7987 M80019
★	50	**SHAKE IT BABY LOVE/LOVE ATTACK**—Ferrara—Midsong (LP, 12-inch) MSI 008 MD 509
41	58	**CAFE**—[illegible]—Emergency (LP) EM LP 7501
42	32	**ROCK IT TO THE TOP**—Marilyn—S.M. (LP) SM 8401
★	59	**PUT YOUR BODY IN IT/YOU CAN GET OVER**—Stephanie Mills—20th Century (LP) T 584
44	31	**EVERYBODY HERE MUST PARTY**—Dan[illegible]—Control—TEC—(12-inch) 12 55
45	36	**MAKIN' IT**—David Naughton—RSO (12-inch) RS 1[illegible]
46	33	**HOT NUMBER**—Foxy—Dreamgirls—(12-inch) SD 10
★	62	**MARTIN CIRCUS**—all cuts—Martin Circus—Prelude—(LP) PRL 12
★	72	**YOU CAN DO IT**—Al Hudson & The Soul Partners—MCA (12-inch) AA L-[illegible]
51	69	**SUPER SWEET**—Warden Piper—Midsong (12-inch) MD 520
★	76	**I'VE GOT THE NEXT DANCE**—Denise Williams—ARC/Columbia (12-inch) 23-10991
★	71	**AIN'T NOTHING GONNA KEEP ME FROM YOU**—Leroy Gomez—Casablanca (12-inch*) NBLP 2-7157
★	74	**GROOVIN' YOU**—Harvey Mason—Arista (12-inch) AT 154
★	65	**WANT ADS**—Dynasty—Ovation—(12-inch) OR 1500
56	42	**PANIC**—French Kiss—Polydor (LP) PD-[illegible] 6187
57	49	**DISCO NIGHTS**—G.Q.—Arista (LP) AB 4205
58	NE	**LADY NIGHT/SWISS KISS**—Patrick Juvet—Casablanca (LP, 12-inch) NBLP 7148 NBD 20048
59	56	**THE RUNNER**—Three Degrees—Ariola (12-inch) AR 7746
–	–	**THIS TIME BABY**—Jackie Moore—Columbia (12-inch) 23-10954
61	63	***LOVE EXCITER/DANCE MAN***—Brothers Ave—(12-inch) 12-270
62	68	**I GOT THE ANSWER/LOVE SICK**—Carol Douglas—Midsong (LP) MS1007
63	45	**LA BAMBA**—Antonio Rodriguez—Buddah (12-inch) DS[illegible]
NE	73	**DANCIN' AT THE DISCO**—LAX—Prelude (12-inch) PRD 71116
65	–	**THE BOSS**—Diana Ross—Motown (12-inch) MCD0 [illegible]
66	64	**SHAKE YOUR BODY (DOWN TO THE GROUND)**—The Jacksons—Epic (LP, 12-inch) [illegible]
67	53	**DOUBLE CROSS/GREAT EXPECTATIONS**—First Choice—Salsoul (LP) SA 8502
68	47	**GO WEST/IN THE NAVY**—Village People—Casablanca (LP, 12-inch) NBLP 7144 NBD 20065
69	–	**NIGHT RIDER**—Venic Dodson—Warner/RFC (12-inch) RFCD 8826
70	–	**MARRIED MEN**—Bette Midler—Atlantic (12-inch) DSKO 187
71	51	**I GOT MY MIND MADE UP**—Instant Funk—Salsoul (LP, 12-inch) SA 8513 SG 707
72	70	**IT'S OVER**—Alma Faye—Casablanca (LP, 12-inch) NBLP 7143 NBD 20135
73	67	**STEPPIN' OUT**—Ray Dahnoun—Polydor (12-inch) TDD 508
74	66	**LET'S LOVE DANCE**—Gary's Gang—SAM—Columbia (LP, 12-inch*) JC 35733
75	–	**GOOD TIMES**—Chic—Atlantic (12-inch) DSKO 192
76	77	**IT'S TOO FUNKY IN HERE**—Jamey Brown—Mercury (12-inch) PDO 510
77	78	**FLY BY NIGHT**—Pat Hodges—Parachute (LP, 12-inch*) RRLP 5015
78	–	**GET ANOTHER LOVE**—Chantal Curtis—Key (12-inch) K 5130A
79	52	**GOOD, GOOD FEELING**—War—MCA (12-inch) MCA 11913
80	55	**STAY WITH ME**—Chance—Salsoul (12-inch) SG 717

*non commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

AT JERSEY RESORT

Clubs Making Move To Disco

WILDWOOD, N.J.—Disco has added a new dimension to the after dark scene at this popular South Jersey cashore resort lying within the shadow of Atlantic City. For many summers musical attractions at the clubs were geared to rock music lovers. While many bonkey-tonk places still cater to the pitchers of beer crowd and bands trade night clubs still draw the family trade, disco is making a break through as a number of spots drop rock in favor of disco for the summer months.

Long considered the night club capital of the Jersey coast, Wildwood this summer will probably have more clubs and disco per capita than any other resort along the coastline. And while disco was looked upon as a fad in previous summers, it seems to have taken real hold this season. A number of rock clubs which in recent summers offered disco nights, where their bands took off are now going all disco. Typical is Pete Gillingham, who operates the Manzano Disco. He just finished a $500,000 renovation in the club. He claims the same people who did the lighting at Studio 54 in New York, also created the light show for his club.

Lurners in the Wildwood Crest area, which enjoyed nominal success in past seasons with lesser known acts, has switched to disco this season. It is now called the Flamenco Room and boasts of having the most elaborate light and sound system at the shore. The Regency Motor Inn which provides entertainment at the Rooftop Restaurant, has entered the scene with a 7th Heaven Disco with the opening night May 26 which called for a $10 admission ticket featuring a disco show tagged "Boom Boogie." Regency Motor Inn is located in the South Wildwood sector.

Holiday Inn in Wildwood Crest, which for many years in a dining room only night club enters the disco world with the opening of a Club Manhattan Disco after hours. That day through Mondays. Among the rock crowd, Club Quest has added disco lights, a new sound system and a new dance floor as it goes disco. Hurricane East Disco under new management, has a four-foot high dance floor and a fog machine. Sam Reno is the house deejay. Stardust II, which still plays rock music will be opening a disco later this month on its second floor.

Sundance, in going to disco, has signed with Disco Design to send in different decades throughout the summer. Since decade has individual styles, it will mean an opportunity to give dancers something different in the creation of a party atmosphere. Tina record spinner in is Bel Kennedy, who also handled the Cantabella at Philadelphia. See [illegible] Story MAURIE ORODENKER

ROLLER GIRLS—Andy Ebon, third from the right, of the Music Man mobile disco operation, San Francisco, is flanked by a bevy of becoming roller disco girls from the We Skate group. Occasion was a roller disco promotion held recently at the Emporium Dept. store, Santa Rosa, Calif.

Disco Mix

• Continued from page 46

earlier works in the production and arrangements. Side A contains an instrumental cut "You Are My Love." Lush orchestration with emphasis on the string section is a backdrop to the bongo and percussion beat with synthesizer effects that are sparingly but effectively used.

The album titled "Counterpoint" contains one other cut on side B worth noting. The calypso" is a standard reggae/Latin flavored tune with much of the instrumentation similar to MacDonald's earlier albums. The artist's vocals add a highlight which gives the song an atmosphere of the islands, with a certain crooner crabby his sale tone. The album as an entity is a toned down effort in that MacDonald has mellowed his work but survey had matured in a better direction as his continued versatility and talents prevail.

Robbie Leslie from the Sandpiper at Fire Island Pines reports good response from his crowd on the following releases: "I Got The Next Dance With You" Denise Williams, "Let Me Take You Dancing," Brian Adams, "This Time Baby," Jackie Moore, "People Come Dance" Edna Holt and Starluv, and the "Hot Butterfly" remix by Bionic Boogie.

EMI Dance Set Oct. 31

• Continued from page 44

between last year's contest winner Takash Dan of Japan and the first runner-up, Ricky Villard of the U.S. The winner of that competition will be invited to test his dancing skills against the winners of this year's international championships.

Silverman, who is negotiating with national tv syndicators and network to air the finals of the national dance contest states that his organization is trying to bring the world-wide respectability and recognition now enjoyed by ice skating to disco dancing.

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BMI Copyright Suit Hits 2 N.Y. Discos

NEW YORK—In a continuing drive against alleged infringement of copyright, 86 users of music across the country, Broadcast Music Inc. has brought suit against Xenon and New York New York, two of the city's most popular disco theques.

The suits, filed in U.S. District Court here last week, charge that Xenon and New York New York performed BMI copyrighted songs without authorization and in violation of the U.S. Copyright Act.

Among the items Xenon is charged with infringing is Anne Stewart's "Knock On Wood," the Village People's "Y.M.C.A.," Alicia Bridges' "I Love The Nightlife," Donna Summer's "Heaven Knows," Dan Hartman's "Instant Replay," the Bee Gees' "Tragedy" and Paul Lekakis' "Last Dance."

New York New York is accused of infringing many of the same tunes as well as Edwin Starr's "Contact," Chic's "Le Freak," and Taste Of Honey's "Boogie Oogie Oogie."

According to Edward Chapin, chief counsel for BMI, the suits were filed only after all other attempts to collect performance fees from the defendants were exhausted.

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NATURAL HIGH—In an enviable position, Fantasy Records artist Sylvester, lifts Charo (Salsoul Records) high in the air at the MGM Grand Hotel, Las Vegas, recently. Pair were in town for the taping of a Dinah Shore television show.

Mortimer Snerde's Is the Newest Club To Light Up the Skyline In Chicago

CHICAGO—Mortimer Snerde's, a disco and restaurant atop the St. Clair Hotel, is moving toward a late June grand opening.

The club is believed to be this city's first high rise discotheque. 22 floors above Chicago's near north side.

Included in the complex are main disco room with balcony, separate restaurant, adjoining soundproofed lounge with oak bar and a 1,600 square foot outdoors terrace. Work on the project has been underway for more than a year, according to Vanda Horacek, a spokesperson for the establishment.

Frank Nielson, a Chicago building contractor, is renovating the room and will operate the private club, explains Horacek.

Local sources confirm that the high rise site will be a first in this area.

JBL, MacIntosh and Technics sound equipment is being installed under engineer Stuart Simmons.

The 16- by 21-foot dance floor is in the shape of a four pointed star, built with double mirrors for the "infinity" lighting effect.

All lighting equipment is custom designed according to the owner.

Liberty Theatre On Staten Island Joins Bandwagon

NEW YORK—The old Liberty Theatre on Staten Island is the latest addition to the disco scene. Built in the 1920s, the reconverted movie house has a capacity of approximately 1,000 patrons. It has been renamed Park Villa II.

Owners are Michael Ignatova, Vince Montoya, Lonnie Creighton and Louis Arcomanda. Ignatova and Montoya had previously run a mobile DJ operation on the Island. Montoya was also an original member of the N.Y. Record Pool.

Most lighting was supplied by Varitronix and includes 12 columns of lights on pullies a la Studio 54 and two 30-foot square backdrops used in conjunction with a Stardust four-projector light system.

Admission is $5 with two drinks. The 10,000 square foot dance floor is surrounded by wooden benches and the walls are customized sound system models. Music by Alex and BGW components. Russell Carson Sound helped handle the installation.

Park Villa II is at 30 Bond St. in the Stapleton section. Downstairs is a 6-lane bowling alley. Located on the second and third floors of a Staten Island landmark site is a disco. The Ritz Theatre in Port Richmond is being remodeled as a roller disco.

Prelude Bow July 12-15

NEW YORK—Prelude Records plans to introduce the first commercial album featuring two 12-inch disco singles, at the upcoming Billboard International Disco Forum, slated for July 12-15 in New York.

As previously indicated (Billboard, May 26, 1979), the package will feature Musique and carry a retail list of $8.98. In addition to disco [illegible] the label adds Marvin Schlachter, president, will also market a conventional album by the group.

In addition to the Musique project, Prelude plans a number of new releases within the next 60 days. Schlachter considers a major endeavor the signing of 16-year-old Canadian artist Denise Jon. Her recording debut will be promoted by Prelude via tour support in the U.S. Additionally, the label is producing a [illegible] with particular emphasis on overseas [illegible].

Another new act, Masquerade is "just in production" by Barry Mraines and one of the label's best sellers, Saturday Night Band, will have a new set, "Keep Those Lovers Dancin'."

STROBES: the complete package

229 Newtown Rd. Plainview, N.Y. 11803
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N.J. Operators Bank On New Resort Club

By MAURIE ORODENKER

BRICK TOWNSHIP, N.J.—While resort discos in nearby communities are gearing up for the summer season, the disco lights shine brightest here where a "teenagers only" operation is making the big noise. It's the new Patrons of Sound, billed as a "sophisticated" teen-age disco opened May 26 in a one-story building at the Lake Riviera Beach Club by Jean Sportelli and Maryann Russomano. After leasing the beach club the two women and their husbands spent eight weeks transforming the spot into a showplace.

Located along the lake, sitting on a sandy shore, the club required a complete overhaul, including wiring and plumbing, to make it suitable for a disco. Featuring a 17 by 24 foot dance floor, flashing lights, mirrors and the sound of record music, it has a non-alcohol bar, an ice cream parlor, pinball machines and a cafe selling hamburgers, hot dogs and soft drinks. No smoking or alcoholic beverages are allowed and appropriate dress is required—no cutoff shorts or torn jeans.

The lighting and sound system cost $17,000 and, to date, $45,000 has been invested in the enterprise. The disco can accommodate 400 persons and is open Thursday, Friday, Saturday and Sunday nights with admission set at $3. The women and their husbands also operate the beach club during the summer, which includes swimming pool.

The main room features chrome fixtures and yards of royal blue carpet stretching across the walls the bench like seats and the floor.

The dance floor is illuminated by brightly colored flashing lights. The disk jockey's booth is built on one side. Large mirrors cover parts of the walls to catch the movement of the lights and dancers.

At the bar, younsters may order a whiskey sour, a Hawaiian cocktail and other exotic non alcoholic drinks with prices ranging from 65 to 95 cents. Food prices are also kept low. The disco bars admission to anyone younger than 13, but there is no limit on the other side of the age scale. Adults are welcome but they must adhere to the rules set up for the teenagers.

City officials see the teen disco as a plus for the community, which has been concerned with a rising rate of juvenile delinquency and vandalism. Many have complained that there's not enough constructive activity to keep the kids occupied and Patrons of Sound seems to provide a welcome alternative.

PEACHES SHAKES—Peaches of the WMOT Records group, Philly Cream, shakes her tambourine with an energy that reflects her buoyancy during a May Day party for her label hosted by the IDRC record pool, New York.

Cher Roller-Discos In Las Vegas

LAS VEGAS—Caesars Palace hotel here will convert its 4,400-foot sports pavilion into a giant roller disco as part of a "Welcome To Caesars Palace" party for Casablanca Records artist Cher, who opens at the trendy hotel June 28 for a one-week engagement.

More than 1,000 celebrities have been invited to the all-night bash which will follow her opening performance.

Cher, a relative newcomer to the roller disco arena, made her first faltering moves at the Empire Rollerdome last February at a party thrown at the rink by her label.

Good Atlanta NAMM Run; 1st CAMEO Seminars Hit

By LARRY BLAKELY

ATLANTA—The semi-annual National Assn. of Music Merchants international music and sound expo wound up its four-day run here Tuesday (12) with attendance estimated between 17,500 and 18,000, slightly below last year's 19,500 figure in Chicago.

NAMM officials said, however, that the event was the largest ever held outside Chicago traditionally the biggest traffic draw for the summer event. More exhibit space was booked here, with more than 500 companies in the World Congress Center, compared to about 400 in McCormick Place in 1978.

Last held in Atlanta two years ago, NAMM this year saw attendance up about 25% from the previous event.

Although many attendees were concerned about the economy and the status of the music market, according to the American Music Conference, sales volume of the overall music industry is up 10% from last year through the first six months of 1979.

In talking with many exhibitors and attendees here, one was able to deduce the following: sales are increasing, not only in dollar volume but also in the number of music dealers selling these types of products. school music instrument sales are holding about the same, piano sales are increasing, organ sales are going down.

Taking a close look at the categories of exhibitors here as well as the number of exhibitors in each, tells something about the state of today's music industry and is an indication of the future direction.

Of the 500 exhibitors, the breakdown shows approximately 165 sound equipment and accessories; 62 synthesizers; sound modification devices accessories; 18 recording equipment; 171 guitars and accessories; 101 keyboard instruments accessories; 55 string instruments accessories; 88 band instruments and 30 music publishers, associations/periodicals. A number of firms offer more than one of the above lines, thus the total is over 500.

The growing number of performers who are using sound equipment is reflected in the large number of exhibitors in such product lines as electric guitars, electric keyboard instruments, synthesizers and sound units such as mixers, speakers, microphones, sound modification devices and accessories.

Recording equipment such as multitrack units is being purchased by many musicians which has prompted more musical instrument dealers to add this type of equipment.

In an effort to aid this electronic and sound segment of the music market, a joint venture between NAMM and the new Creative Audio & Music Electronic Organization (CAMEO) provided 12 education seminars. These were held for dealers and their sales personnel who are currently into this market or are interested in selling this expanding area.

Purpose of the seminars was to inform dealers knowledge to help them sell the equipment more effectively and provide their customers with better information on the products and their applications.

The seminars covered a range of topics including [illegible] power amplifiers, becoming a pro sound [illegible] speakers, mixers, microphones, guitar amplification, electric tape recorders, sound modification devices and monitor checking.

These CAMEO educational seminars were well attended and many expressed a desire to have this type of educational program continued. CAMEO and NAMM are currently investigating a number of new areas to provide education and additional information to this greatly expanding segment of the music industry.

CAMEO seminar highlights and a NAMM exhibitor recap on new equipment will appear next week.

TRACKING TRIO—Peter Frampton, left, engineer Chris Kimsey, and assistant engineer Tim Boyle work on final mixes for Frampton's new "Where I Should Be" A&M LP. The project was recorded and mixed at FilmWays/Heider recording studios in Los Angeles.

New Sources For 'Tape Controllers'

By IRWIN DIEHL

NEW YORK—It was not too many years ago that tape transport "remote controls" were a special order or custom fabricated item. Today, not only do the transport manufacturers routinely supply such hardware but they offer numerous additional options related to monitoring and control of tape positioning and cueing.

In addition to the availability from original equipment manufacturers, transport controllers are now second-sourced by a number of companies not engaged in the manufacture of tape transports, including BTX, Audio Kinetics and El-Tech.

The BTX Corp. was an early entrant into the SMPTE time code generator/reader marketplace developed several years ago in the record industry. In the fall of last year the company introduced the model 4600 SMPTE Tape Controller designed to interface with its SMPTE synchronizer to provide full control and synchronization of studio transports.

The new tape controller features dual displays of tape positions, indicating hours, minutes, seconds and frames via a SMPTE code. The basic 4600 system controls two transports but is expandable to control up to four.

Obviously designed with production applications in mind, the 4600 permits pre-programming of as many as 30 production sequences. Pre-programming is accomplished by a keyboard initiation. Selecting a program mode allows keystrokes to be memorized in sequence without activating the transport.

Multitrack drop-ins/outs may be rehearsed repeatedly and performances tightened without affecting existing tracks. When ready, the drop-ins may be executed automatically at SMPTE correct, operator-designated tape positions under the 4600 system control.

A replay keystroke selection causes all controlled transports to return to their initial locations and may also be used to execute the pre-programmed sequence of commands.

The 4600 Controller also features a manual mode of operation where all keystrokes are immediately executed. This unit may be used on a stand alone basis to read SMPTE code and control transports. It features much desired offset, advance and retard synchronization modes. The BTX 4600 lists for just over $5,000.

* * *

Audio Kinetics manufactures the QLOCK 210 Synchronizer which provides extensive tape position locate and sync functions by way of a multi-microprocessor design. The U.K.-based firm has integrated the features of capstan-controlled tape position locators and SMPTE synchronizer readers to achieve auto locate operation without the need to read code.

Tach pulses from capstan drives are used to measure tape position, velocity and direction of travel in the fast-locating modes while SMPTE is read during play modes. The QLOCK design eliminates the need for wide band amplifiers and high speed tape to head contact necessary when reading SMPTE for high speed tape search functions.

Another feature of the QLOCK design is the intelligent search program which allows the controller to "learn" and store the deceleration and hunting conditions relative to a given tape locate position. Subsequent searches to a "learned" tape position require less hunting and become faster due to this automatic programming feature.

The Audio Kinetics synchronizer, which may be used to lock audio and/or video transports, provides 10 memories for storing locate positions, offers user definable pre-roll, instant replay or cycle functions and provision for connecting two QLOCK synchronizers to control three transports.

CES Offers New A/V Technology Showcase

MAGNAVOX drew largest crowds through June 3-6 Chicago expo for continuing demonstrations of Magnavision videodisk system now available only in Atlanta and Seattle/Tacoma marts

TOSHIBA inventor Dr. N. Sawazaki, right, shows off compact fixed-head LVR videotape recorder system to Osami Suzuki. He holds cassette, contrasts simple transport with Beta unit

JVC VHD/AHD electroconductive videodisk/digital audiodisk system is shown by director T. Inoue, left, and Dick O'Brion.

MEDIA Home Entertainment's Jerry Nieves, right, and Ken King of Video Unlimited, Ill./Mich. distrib, look over new music vidtapes.

TEAC Tascam Multitrack Series gets onceover from Dave Oren, left, and Gary Beckerman. Rack has open-reel decks, mixer, meter bridge

CARVER compact 9-pound power amp with 200 watts per channel, front, and new control console are demonstrated by inventor Bob Carver

NIMBUS direct-disk Beethoven piano sonata boxed set gets approval of Jon Soyka, right, head of U.K Quadramail Audiophile disk exporter

FUJITSU Ten "Compomobile" is innovative demo environment for the firm's expanding car audio line. The company's K.C. Winker, left front, looks on as Steve Jones, Umin TV Parts, Plainfield, N.J., tries out comparative cassette units. In rear, with various speakers, are Joe Frattasi, Cosmopolitan Sales, Fujitsu N.Y. metro area rep, and Umin's Norman Jones

TELARC chief Jack Renner, above center, presents Audio-Technica's Jon Kelly with "Pictures At An Exhibition," new digital by Soundstream, as system inventor Tom Stockham looks on.

PROGRAMS, BLANKS, GAME CARTRIDGES

More Video Software Available

• Continued from page 1

• Newly-licensed Vestron Video, which has announced plans to release 52 titles on videocassette and videodisk this year, will be in attendance at the show, as will Video Gems, which has announced plans to release 50 titles on videocassette and videodisk this year.

Leading program distributors of blank tape materials and video equipment interviewed by Billboard indicated that they will be using the show to get a reading on the software needs of retailers and distributors for the coming year. Many of these companies will be using the show as a springboard for the introduction of new products and programs.

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(Continued on page 52)

Key Audio Crossover Continuing

By JIM McCULLAUGH

CHICAGO. The proliferation of esoteric high-end audio products for the consumer, disco, semi-pro and creative audio fields continued in earnest at the recently concluded Summer CES in Chicago.

New product introductions were evident in just about every product category: power amplifiers, open reel decks, turntables, cassette decks, tuners, receivers, speakers and accessories.

Much of the newer equipment in addition to audiophile use, continued to have applications for creative audio and small recording studios/organizations.

Professional technology continues

(Continued on page 53)

Upscale Accessories Seek Record Stores

By ALAN PENCHANSKY

CHICAGO. Upscale record and tape accessories originally designed for the hi fi market, are moving increasingly into record store distribution channels.

This pattern, evident at the recent summer CES, is being aided by introduction of new point-of-purchase displays and consumer education materials, and new packaging designs geared to mass merchandising.

At CES, the trend in accessories was clearly toward innovative, high-end merchandise with many record and tape care accessory price points vaulting well over the $10 mark.

Another big trend in accessories is the introduction of products keyed to the explosive home video market. New videocassette and videodisk storage concepts were shown by several established case suppliers, including Marsand and Le-Bo, and by newcomers. Pusher Products Inc. and Shape Inc. introducing home storage cases for audio and video product.

In the record and tape care field, new packaging concepts for stronger mass market penetration were shown by Ball Corp. which has completely redesigned its Sound Guard product line's graphics, and Empire Scientifics which has introduced pegboarding for the first time.

Accessory price points are continuing their climb today as increasingly sophisticated solutions are directed to record and tape care problems.

At the same time, margins on accessories hover around the 50% mark, contrasted with the 20% to 25% dealers are backs to get on audio hardware and prerecorded records and tapes.

Sophisticated accessories drawing attention include new anti-static record fluid applicator kits, shown by Audio Technica, Bib and Stanton Magnetics; second and third generation scaled up wet cleaning systems for records; record "pucks" for flattening warped disks during playback; turntable "feet" for reducing feedback and resonances; gold-plated cables and audio connectors for an edge in signal quality; and expensive anti-static inner sleeves packaged in quantity.

Many new point-of-purchase displays were shown designed to aid the record outlet in moving accessories. Counter displays were unveiled by Bib Hi Fi, Keith Monks

(Continued on page 53)

There's more to the world's best tape than the world's best tape.

Our reputation for making the world's best tape is due in part to making the world's best cassettes.

In fact, we put more thought and more work into our cassettes than most manufacturers put into their tape.

We do all this, because at Maxell we believe in a simple philosophy.

To get great sound out of a cassette takes a lot more than just putting great tape into it.

maxell

CES: A/V Opportunities For Music Industry

JBL's John Eargle, far left, and Ed Hart show firm's first car speakers and home disco unit. New TDK video product manager Ed Pessara has L-125 Beta, T-30 VHS for rep Doug Booth.

ECONOMY and its effect on second half audio sales occupies Jim Parks, above left, Technics national sales manager, and George Meyer, who heads JVC U.S. sales/marketing efforts.

HOME VIDEO at CES provided such breakthroughs as Sharp's new 2-6 hour VHS, shown by Bob Whitehouse, above right, new division head, to rep Martin Rothman, first with microprocessor circuit to locate any points on 6 hour tape; Akai ActiVideo portable 1&2-hour VHS system with lightest 3.2-pound color camera, demonstrated by Jerry Astor, below.

DOLBY FM demonstration is offered by Ed Schummer, first showing differences with and without noise reduction, then highlighting the new HX headroom extension system that claims inprovement of 10 dB output.

NAUTILUS Recordings' Baxter Boyington shows off the company's new digital recording of the Kingston Trio, "Aspen Gold," for audio and record dealers mingling in the Orion Marketing suite at McCormick Inn.

[illegible]

DBX demonstration by Jerry Ruzicka, left, and Frank Applestein, provides effective A/B comparison between open reel tape source and new dbx audiophile "Encoded Disks."

MARSAND videocassette carry/storage case with drop sides for 20 Beta or VHS tapes is shown by the firm's Ron Newswander.

KEITH Monks, left, is about to demo his pro record cleaning machine with the aid of Allen Cohen, new U.S. agent for the unit.

PHILIPS blank tape lines, imported from Europe, are topic for firm's Phil Welch, right, reps Gary Goslin, Art Rubinstein, Repco Pacific.

More Video $$. . .

• *Continued from page 50*

[illegible] pulse sales. Atari has developed a [illegible] that showcases 20 game titles in a ro[illegible] dealer.

• [illegible] drew the [illegible] with the [illegible] VHS and Beta [illegible] ery major importer of the Japanese [illegible] evidence of the video program distributor's interest in the music outlet [illegible]

[illegible] nels, or have added "general entertainment" [illegible]

• Alan Roberts of Select-a-Tape points to research that shows most people would prefer to buy their [illegible] like "Truck Stop Women" with [illegible]

• [illegible] program that involves a non-inventory situation with a tasteful point-[illegible] number, and any orders are com[illegible] tions.

• [illegible]

[illegible] Sound Video Unlimited in Chicago is a major buyer for both family and adult [illegible] Videocassette, Video Shack and [illegible] in the [illegible]

[illegible]

• Among firms adding family [illegible] of family and classic movies at [illegible]

[illegible] more than 70 titles in its MEDA [illegible] cluding growing music titles such as [illegible] new music outlets Rose Records, Sound [illegible] and Rolling Stone Records.

• [illegible] counter display with condensed catalog throwaways, and a mockup of [illegible] three-piece display module [illegible] 144 tapes and [illegible] able free with cumulative dealer purchases. Music & Video Trend of Detroit is the firm's "test" of the music distribution market. Vandegrift [illegible]

[illegible] added tax, and a Canadian venture [illegible]

• [illegible] music retailer as a prime future outlet. [illegible] PAL product for Europe by September.

(Continued on page 54)

Digital Unit Not Used

NEW YORK—Although it had been hoped to use the new Matsushita Technics 4-inch 4-channel digital audio record/reproducer system for a Eastman Jazz Ensemble session in Rochester, N.Y., the unit has been awaiting shipment back to Japan since its recent AES showing in Los Angeles (Billboard, May 26, 1979). A two-channel Technics PCM professional unit was used instead by producer Bert Whyte for the May session.

Audiophile Recordings

HEAVEN MUST HAVE SENT YOU—Bonnie Pointer, Motown Records M0002001, distributed by Motown, $4.98 list.

Digital recording and pop music incompatible? Don't believe it for a second. Pop music's most infectious qualities are happily wedded to extraordinary high fidelity in this 12-inch disc single recorded on 3M multitrack digital equipment. Cleaner sound rarely has been afforded pop music and the added accuracy and range of digital reproduction are effectively exploited in the production and sizzling disco arrangement. Motown isn't really promoting the disk as an audiophile release, yet a more impressive digital demo track would be hard to find. Pointer originally recorded this song in a different arrangement for her recent Motown LP and that analog tape version is included here on the flip side. Admittedly production and arrangement differ, however it's a most startling a/r comparison of sonic quality.

MAHLER: SYMPHONY NO. 4—Barbara Hendricks, soprano, Israel Philharmonic conducted by Zubin Mehta, London Digital Recording LDR10004, distributed by London Records, $9.98 list.

A segment of the audiophile market will suffer disappointment in this Tel Aviv production, London's second digital series release. At the same time commercial outlook remains unquestionably bright. Mahler's music has not before been recorded [illegible] digital [illegible] Zubin Mehta stands at the forefront of today's younger generation of conductors. Add [illegible] excellent London digital [illegible] and the [illegible] the recording [illegible] the digital [illegible] Hendricks [illegible] the orchestra which [illegible] somewhat murky [illegible] production [illegible] best audiophile production [illegible] evidence [illegible] the first London digital release.

* * *

"DARK SIDE OF THE MOON"—Pink Floyd, Mobile Fidelity Sound Lab MFSL1017, distributed by Mobile Fidelity Sound Lab, $15.98 list.

From the opening heartbeats of "Speak To Me" the difference in quality from the original Harvest [illegible] release is apparent with virtually no background or surface noise. The clarity of the recording adds to the [illegible] of the clocks, cash register and other sound effects, while vocals and guitar passages are more enjoyable. The clean sound also seems to work better at high volume, improving separation and bringing out more of the original detail. Mobile Fidelity has breathed new life into this rock master [illegible] Billboard's Top LPs & Tape chart.

* * *

J.S. BACH: ORCHESTRAL SUITES NOS. 3 & 4—New Chamber Soloists conducted by George Malcolm, Merlin 78901, distributed by Direct Disk Labs, $15.98 list.

These festive baroque [illegible] brilliant baroque style performances using modern instruments. [illegible] the leaping baroque trumpet [illegible] add to the excitement. A very intelligent [illegible] of Merlin's production philosophy is included in the liner.

* * *

BITS OF PERCUSSION AND JAZZ—Farrell Morris, Audio Directions AD-102, distributed by Audio Directions, $14 list.

[illegible] flute piercing through the other instruments, at [illegible]

* * *

NEW ORLEANS JAZZ—The Dukes Of Dixieland, Direct Disk Labs D.D. 113, distributed by Direct Disk Labs, $15.98 list.

[illegible] Frank [illegible] digital [illegible] keep the medium competitive in the market.

* * *

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Jan. 3; Feb. 3, 17; March 10, 17, 31; April 14, 28; May 12, 26; June 9.

Upscale Accessories Widen Mart

• *Continued from page 50*

Audio and Transcriber Co. for its Sound Saver products.

The grouping of record care items together in costly, highstyle kits, also contributes to the upgrading, with Discwasher and Speaker Uppers designing for this market.

Empire's $80 "Dry System," another example, combines piezoelectric anti-stat gun, universal cartridge head shell, record brush, stylus cleaner etc. in mahogany storage base with black vinyl cover.

Though interest in record and tape care has mushroomed in the last five years, suppliers estimate that only a small fraction of the market has been opened up.

"There's pretty good saturation in terms of our widgets," says Jon Kelly of Audio-Technica, "but for sophisticated items the penetration is pretty low."

Statistics vary widely, but few manufacturers place penetration at more than 25% of regular record purchasers.

"A lot of companies that make lower priced items have done a good job in getting into the market with a good percentage," Allen Cohen, U.S. marketer for Keith Monks Audio, says.

"For companies that make higher-price accessories the penetration is much less," Cohen notes. "If it is 25%, I'd be surprised."

A new counter top display was introduced by Monks demonstrating function of its line of record care products. The company also plans expansion of its effort to place Monks professional record cleaning machines in hi fi stores and record shops with a new smaller model at $700 to be introduced.

Also broadening its target market for upscale accessories is Empire Scientific. The firm brought its line to NARM this year—a first—and has begun pegboarding disk care accessories for the record merchandiser, says John Hines, Empire's national sales manager.

"The sale of record care products is up over 1978," explains Hines, "and the major reason is the cost of records is escalating."

"People are more concerned about taking care of what they have," he adds.

Hines estimates that 90% of the record buying market is not exposed to high quality record care. He notes that the Cecil Watts wet care line, imported by Empire, is newly packaged for the U.S. market, with pegboarded product including step-by-step instructions.

Other record and tape care manufacturers stepping up their lines are Artie Lewis Enterprises, with a new $15 list deluxe version of its Groove Tube wet cleaner, and Horian Industries, which bowed its $16 list Protec I wet system, the firm's most deluxe model to date.

Remote Control Tops Sony Line

LONDON—High technology is the keynote of advanced new hi fi product by Sony in showroom previews here during May and set for European and American retail launch this fall.

Top of the line are the Z600 system and HMK9000 music center featuring remote-control operation of all key functions including tone arm movement and output volume. Strong dealer response is reported, though it is not clear whether remote-control is seen as a real innovation or simply as an eye-catching toy.

"Retailers want the equipment as a flagship," said a Sony spokesman.

(Continued on page 55)

French Firm Into Home Video Mart

PARIS—New company Regie Cassette plans to be the first in France to supply prerecorded videocassettes to record dealers, with initial product expected before the end of the year. Set up by Yves Rousset Rouard, the firm has also signed an agreement with the country's biggest television rental outfit, Locatel.

Rouard hopes to start operations with around 1,000 outlets. Videocassettes will sell for $80 to $100 though here as elsewhere in Europe it is the rental market which is expected to be of primary importance.

By 1980 there should be 100,000 video machines in French homes, according to Rouard. He sees two main objectives: First, competing with foreign rivals as they appear, and second, helping the film industry, which he says is a "victim of tv."

At the moment, he explains, films can only be shown on tv three years after release, by which time the tv operators can acquire rights to show them at ridiculously low costs.

1st Duping Plant Running In China With Gauss Units

NEW YORK—The first high-speed tape duplicating facility in the People's Republic of China went into operation in April at [illegible] Pacific Audio & Video Co. Ltd., affiliated with the [illegible] Group in Canton.

Installation of the [illegible] cassette system came after a year of negotiations through Westrex Co. Asia, agent for Cetec Gauss equipment in the Far East, according to Mort Fujii, president of the Los Angeles-based manufacturer, who placed the transaction at approximately $200,000.

Two complete Electro-Sound high-speed duping systems were announced earlier this year for the China Record Co. of Peking, a $250,000 deal arranged by Audiomatic Corp., the duping firm's international sales rep, and announced by its president, Milton Gelfand (Billboard, March 10, 1979).

Pacific Audio & Video is using the Gauss system for exportation of Chinese music to Chinese-speaking people worldwide, and for domestic educational and instructional duplication, with initial production of several million units annually, Fujii says.

Present at the installation ceremonies in Canton were Fujii and Jim Williams, Gauss quality assurance manager, along with Messrs. Kan of Westrex, Lui and Mak of Pacific Audio & Video, and Chen of Bailey Records, Hong Kong.

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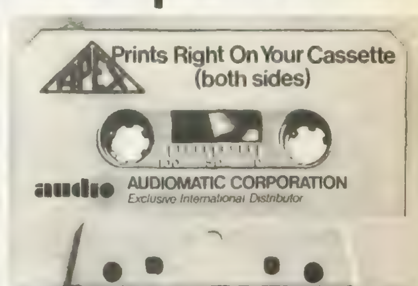

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AUDIOMATIC CORPORATION

Crossover Continues For Key Audio Lines

• *Continued from page 50*

to filter down into the consumer realm at affordable price points. Just one example of that is the availability now of time delay units for the automobile.

In addition to the high-end sound that is already available in car stereo, a consumer can now create concert hall ambience in the auto by delaying the rear signal to the rear speakers by fractions of seconds.

Among additional highlights:

• Nikko introduced its NA790 integrated stereo amplifier, EQ-2 6-band, 2-channel graphic equalizer, ATD-1 time delay synthesizer, five stereo receivers, four integrated amplifiers, two AM/FM stereo tuners and a new preamp and power amp in the firm's Professional series.

• Carver Corp., Woodinvale, Wash., had its new amplifier on exhibit. According to the firm, the M400 Magnetic Field Amplifier is believed to be the smallest (6½-inch cube) and lightest (8½ lbs.) amplifier in its power class todate. Retailing for $349 the firm claims it is less than half the price of most other 200 watt per channel amplifiers. One new aspect of the new technology of the Carver Magnetic Field Amplifier is that its stepped-down voltage stores the energy in a relatively small, lightweight and low cost magnetic field, thereby eliminating the need for a power transformer and electrolytic capacitors. Consequently the amp produces very little heat at all times with no need for heat sinks or fans.

• Dbx introduced a new $109 list disk/tape decoder which makes the benefits of dbx Encoded Disks (Billboard, June 16, 1979) and tapes available to more consumers. Identical to the Type II decoding functions of the dbx models 122, 124 and 128 noise reduction systems, the new unit offers a more accessible means of properly decoding dbx Encoded Disks.

• TEAC Tascam displayed its entire lineup of semi-pro multi-track recording equipment including the Model 15 mixer, 2-channel graphic equalizer, 4-channel multi-track tape deck with simul-sync and stereo Syncaset. The Syncaset, according to the firm, is the first cassette deck to offer synchronized overdub recording.

• Audio Control Corp. introduced its model C-101 octave equalizer with built-in LED display real time analyzer for $[illegible].

• Sansui introduced four digitally tuned receivers, three integrated amplifiers, an entire line of [illegible] two graphic [illegible] products.

• ADC introduced a new model of its "Sound Shaper" graphic [illegible] ADC [illegible] [illegible].

• [illegible]

• HIGHWAY HI FI [illegible] tuner and pre-amp all integrated into a slender console that hangs overhead in the cabin of any vehicle. The stereo main amp offers 70 watts total output power. Pioneer's new top of the line unit is the KPX-9500, an in-dash component cassette deck with Supertuner AM/FM stereo and Dolby noise reduction for both tape and FM. The unit requires a separate power amplifier and has a suggested list of $399.95.

Marantz introduced at the high end its CAR-427 stereo Compu-Tuner preamplifier auto reverse cassette deck with Dolby and digital quartz clock. One new exclusive feature, according to the firm, is AIR (Atmospheric Interference Rejection) which maintains optimum stereo reception under a wide range of changing signal conditions. The unit also has a tape EQ selector for use with special tape, including metal types.

JBL's first entrants into car stereo speakers were the A30 for 40 watts maximum power at a suggested $219.95 and the A15, a 5¼-inch coaxial unit for 30 watts maximum power at $129.95, with availability in July. Bose entered the car stereo market for the first time with its 1401 Direct/Reflecting autosound system which includes a booster graphic equalizer equipped with four separate amplifiers of 25 watts output each. And they individually control the four speakers that make up the total system which has a suggested retail of $300, and high-end speaker specialist ESS displayed a prototype of small bookshelf-type speaker with car stereo applications.

Visonik introduced a PA-1 car stereo preamplifier to its high-end selections. At a suggested $150 it's a stereo preamp with bass, mid and treble controls and two sets of outputs, one of which is variable to accept virtually any source. BLC introduced what it claims is the world's first two speed metal capable car stereo cassette deck. With a suggested list of $230, the C-1 features tape speeds of 1⅞ i.p.s. and 3¾ i.p.s., LEDS that show selected speed, Dolby and EQ selector.

At the top end of the Motorola introductions is the model 5308X, an all electronic AM/FM stereo radio that has station scan and search, 10 station memory, a cassette player with Dolby and a mute switch for filtering out static between AM and FM stations, and Jensen added three new "receivers" to its car stereo products. The top of the line model is the R-430 [illegible] AM/FM AM cassette featuring auto reverse.

Fosgate had an updated version of Tetrasound, which it introduced at the previous CES. The new model [illegible] a preamp [illegible] combination [illegible] package that can fit indash. Con[illegible] [illegible] according to the firm.

Report From CES

Bang & Olufsen Wins 'Test' Case Vs. French Chain

PARIS—Danish hi fi firm Bang & Olufsen has been awarded nominal damages of 20 cents in the case brought against leading French discount chain FNAC over comparative advertising (Billboard, April 21, 1979).

Bang & Olufsen complained that by testing its equipment and comparing it to rival makes FNAC was in breach of French law, which forbids comparative advertising.

*In fact, the Danish firm's hard*ware always fared well in such comparison, and the real motive for the action was believed to be something different, namely an attempt to control discounting.

By praising the product and then selling it 20% cheaper than elsewhere, FNAC made life difficult for the official Bang & Olufsen importer Vibrasson in its efforts to sell to other retailers. Like many other suppliers, Bang & Olufsen is strongly opposed to discounting.

During the hearing, FNAC pleaded it was serving the public, but the court found FNAC had no right to set itself up as a public body carrying out tests that were completely uncontrolled. The use of the results for its own publicity was impermissible, however fair they might be.

Since FNAC's success has been in large part due to comparisons and discounts, the finding is a significant one. FNAC has said it will appeal, and the new hearing is bound to be followed with considerable interest. It should be noted that the French government is known to be toying with the idea of legalizing the practice of comparative advertising.

More Video $$

• *Continued from page 52*

depending on rights for the films, with at least 30 titles available. [illegible]

• Among other [illegible] lines seen at CES, Columbia Pic[illegible]

[illegible] two of a series of Las Vegas pro[illegible] "Bordello," and has a full array of [illegible] tem incorporating a 6-foot-high [illegible] unit.

Panasonic N.J. Strike

NEW YORK—[illegible]

Audio & Auto Dealers Told 'Be Creative'

By JIM McCULLAUGH

CHICAGO—The importance of creative advertising and merchandising approaches for both audio and autosound retailers was stressed at separate CES Retail Audio Seminars here.

During "How To Sell A Complete Audio Mix At Retail," Mark Phillips, president and director of marketing for the Sound Advice chain in Florida with five outlets stated, "It's necessary to develop the concept of empathy with the consumer, especially today when technology is changing so rapidly.

"The consumer, in general," continued Phillips, "is faced with uncertainty on all levels. Of prime importance is to find out what makes the consumer tick. It doesn't matter if you are selling a $99 cassette deck or a $3,000 amplifier. The consumer has certain insecurities and hostilities."

Pointing out that not every consumer is motivated by price, Phillips detailed a number of print ads that have worked successfully for Sound Advice in the last few years.

Examples of slogans used in institutional ads included "We Don't Have A Favorite Brand. We Have Them All," "We Fix What We Sell," and "We Have The Lowest Prices in Sound."

Another successful series of ads struck at the consumer who is interested in buying components but who is intimidated by stereo stores, added Phillips.

Using a similar theme throughout the basic ad, it depicted a 35-year old male with the slogan "I Didn't Know A Woofer From A Tweeter Until I Got Some Sound Advice."

"This humanized hi fi for our customers," noted Phillips.

Other examples using an ethnic approach were "I Didn't Know A Midrange From A Mariachi Until I Got Some Sound Advice" using a young Cuban woman in the ad and one that said "I Didn't Know A Stylus From A Stylistics" using a young black male.

Another successful ad featured pictures of 50 consumers who had purchased components from Sound Advice. The slogan: "These Were These People Got Some Sound Advice."

Ken Katch of the Sound Room in Kalamazoo, Mich., indicated during the "How To Sell An Audio/Video Mix At Retail" [illegible]

SONY & JVC DISPUTE U.K. VIDEO SHARE

LONDON—Video leaders Sony and JVC have become involved in a battle of words here over British market shares for their respective Betamax and VHS systems.

Speaking to dealers at a trade dinner May 21 in London, Sony U.K.'s national marketing manager Tim Steel hit out at what he called the "VHS camp" whose claims of market share and units sold were, he said, highly exaggerated.

"Homework is something the VHS camp needs to do more of."

(Continued on page 57)

[illegible] getting into video was the audio oriented name [illegible] World.

"There really is," he noted, "a different [illegible] between audio consumers and video consumers."

One important approach to retailing [illegible] specialized sales personnel who are knowledgeable about video hardware.

[illegible] He also added that video is a lower margin product [illegible].

Tasso Spanos of Opus 1, Pittsburgh, indicated that the key to selling [illegible] creating excitement in the store.

Spanos [illegible] store by showing consumers a large screen [illegible] cassette [illegible] speakers and time delay. The program material Spanos takes off the air, usually FM stereo simulcasts.

The keys to successful autosound merchandising, according to Lee Brillhartez of Tape Town, Seattle and Randy Veselka of CB Warehouse, Car Stereo World in Corpus Christi, Tex., are servicing installation and backup.

[illegible] operations.

[illegible] sumers and the store found no man [illegible] parts.

[illegible]

SEPARATES & COMPACTS

Finn Stereo Mart Healthy

By KARI HELOPALTIO

HELSINKI—[illegible] ment stores and supermarkets.

Most popular stereo apparatus [illegible] with a built-in record player and [illegible] this combination now [illegible] of the market.

Next in popularity are tuner-am[illegible] tuner-amplifier with record player [illegible] amplifier alone [illegible].

[illegible] Philips, Scans, ASA, Dux and Luxor, with a combined market [illegible]. Most of their equipment is assembled in Finland [illegible] trade development by major U.S. and Japanese [illegible] Finland.

[illegible] The trend here is shifting towards separates with more people wanting to build stereo systems piece by piece. But the compact stereo is doubtless here to stay."

TV Promotions Fuel Sales

• *Continued from page 1*

While the statistics show success economic arguments still rage that tv-promotion is on the way out. Overkill is emphasized, suggestions of diminishing returns are stressed. It is said that the novelty value is wearing off. Yet there are no real signs of a downturn in business, despite ever-increasing rate card pricings.

If sales are otherwise slumping then the industry pumps money into television campaigns. This is underlined by the sudden splurge of activity in the spring of 1979. There had been an all-time record tv spending spree in the pre-Christmas buildup with 53 albums on show at the same time.

In the early spring, sales dropped and the big television blitz started. Chrysalis, for instance, launched its first-ever television campaign in March, "The Very Best Of Leo Sayer." EMI entered the arena with a Cliff Richard package. United Artists spotlighted Shirley Bassey and Arista was on screen with Barry Manilow. All this on top of heavy and consistent action from Ketel Ronco and Warwick.

The push continued with EMI's "Monument To British Rock," costing $500,000 nationwide. Phonogram pumped $400,000 into Bing Crosby's "Songs Of A Lifetime."

And a new trend in the U.K. has been the use of television to promote unknown or debutant artists, such as the Nolan Sisters (WEA, and a chart success with oldies dressed up in new styles and the drive by Polydor on Patti Boulaye: "You Stepped Into My Life."

Simultaneous radio and television advertisements came along in Scotland in February, via a CBS compilation by the Three Degrees, but the seems likely to be an infrequent promotional tool.

The state-controlled BBC started advertising on the opposition Independent Television networks in January with a campaign for BBC Records' Paul Gambaccini compilation, "America's Greatest Hits," though with a comparatively modest budget of around $150,000.

Another development: the link of two majors, EMI and Polydor on a spring launched Hollies compilation this year. This was the first direct cooperation between two majors in the U.K., though WEA had linked with Arista on a previously released Drifters' television project LP.

The anti-television brigade still argues that as album sales overall show virtually nil growth, and the cost of television promotion is more enormous than anything from the old days, the very expense of tv promoting must be a major contribution to the industry's current financial hang-ups.

And in West Germany, the tv-promotion boom is at full intensity. A recent chart showed 17 albums in the Top 50 coming from television campaigns. The trend started with the specialists like K-tel and Arcade, then the majors moved in.

From compilations the German industry turned to one-artist albums, featuring such names as Udo Jurgens, Heino, Richard Clayderman, Udo Lindenberg, the Monkees, Ghost, Peter, Alexander and James Last, the latter selling more than a million units of one LP.

Breakeven point for a tv record in Germany is around 100,000 units, based on a promotion budget of $500,000 which is £200,000, the comparable figure for U.K. trading (sales breakeven at around 40,000 units and a standard percentage of 28%, according to EMI's Bob More).

Gerhard Weber, deputy managing director of Phonogram Hamburg, says television successes are largely due to a shortage of really big hit sellers among the new product not tv-promoted. "Only heavy radio and tv advertising support could shift material."

Television merchandising in Germany does suffer one handicap in that a total 25 minutes for advertising on television is allowed each day. Oskar Drechsler, managing director of Deutsche Grammophon Gesellschaft in Hamburg, believes record sales turnover would be greatly enhanced if this restriction could be lifted.

But there are in-industry limitations because of the sheer cost of tv advertising. Rudolf Welperl, managing director of CBS in Frankfurt, says: "Extend the time limits and it would be helpful. But even if advertising spots would, at the same time have to be reduced."

Axel Albert Czapski, Ariola marketing chief in Munich, says: "The small time available via ZDF and ARD [state-run television] makes it a very real problem. Producers, publishers, dealers and, especially the record companies, can no longer survive without the additional sales brought by merchandised product."

Today's German concentration is on one artist's albums, wide-ranging applications. Weber says: "We range from largely successful to near flops. Its merchandising potential offers no guarantee of success. The artist and product have to suit the market."

Czapski lists Billy Vaughn as a prime example of big, perhaps unexpected success in the one-artist packaging. The U.S. bandleader topped the local chart with an album licensed from Ariola to Arcade. He says: "Other key examples include Nana Rosso, Rudolf Schock, Peter Alexander and Udo Juergens."

"As for a tv-album helping back catalog sales of an artist 'the boost may not come at the same time but in the months following.' But certainly a tv campaign does help build or maintain an artist's popularity."

German industry chiefs feel the tv-promotion market will hold up well as long as attractive product is packaged for it. But while turnover stays steady or goes upside-hill, it has to be remembered that it is spread over a greatly increased amount of product. Market share of tv albums is basically standing still.

It was toward the end of 1974 that Austrian tv viewers first saw a commercial for an album. Pioneer from Vienna was K-tel, offering "Music Power" and "Pop Greats," both compilations eventually selling 120,000 units, amazingly high within territory.

Arcade followed in April 1975 with "20 Top Speed Hits," distributed via Polydor. K-tel then opened its own office in Vienna, while Arcade remained with Polydor until late 1978, when it switched to Ariola.

Since the pioneering days, companies such as Polydor, Phonogram, Musica and Exclusive have come in on the tv advertising push. Ariola

(Continued on page 56)

Technology Keys New Line

• *Continued from page 54*

that they believe they can sell at too." Sony also points out the specialist benefit to the blind or disabled. Retail prices likely to be $2,000-plus (£900) and around $1,500 (HK$9000).

The record industry itself may find benefit in the PS-B80 bio-tracer tone arm as a source of relief from the perennial problem of "rumbles." The arm is said to play even the most severely warped disks perfectly, thanks to the first-time use of microprocessors to give instantaneous tracking adjustment. Better reproduction and longer-lasting styli are also promised.

Finally, Sony has taken a stage further its attempts to combat heat buildup in amplifiers. During 1978 pulsed power supply was introduced in all top of the range models permitting the speed of transistors and other components.

Next a NASA-inspired innovation is to be incorporated, involving the use of heat pipes with a conductivity several hundred time better than copper. This means very small microcircuit points can be used even in powerful amps with output of 50 watts per channel and more without danger of "blow-ups" or distortion.

Sony plans its autumn customer launch with the strong Christmas market in mind. Like other Japanese manufacturers, the company prefers to show prototypes through its own showrooms rather than by going into the big consumer shows. Early showings and dealer deliveries allow Sony retailers to boost business by demonstrating new models.

PRICE RISES LOOM

Tory 'Sales Tax' Hike Blow To U.K. Industry

By NICK ROBERTSHAW

LONDON: The U.K. record industry faced a new crisis confidence last week as news that Chancellor Sir Geoffrey Howe's first tory budget has virtually doubled the standard rate of value-added-tax (VAT) to 15% underlined further record prices are now inevitable.

To make matters worse, previous official figures from the British Phonographic Industry indicate that the vital album market, which last year was almost static, has now actually gone into reverse. Unit sales for the first quarter of 1979 are expected to fall 7% from totals for the same period last year.

BPI director general John Deacon said: "We're not terribly happy, obviously. The budget surprised a lot of people who were expecting an increase from 8% to maybe 12%, and it's going to have a very considerable effect on prices. We reckon a $10 LP will be up to something like $10.65.

"The increase in singles prices will only be 10 cents or so, and the singles market is much more buoyant anyway. We had a staggering sales increase last year of 41% and first quarter figures for this year suggest a further increase in sales of 23% with value probably up as much as 60%, thanks to the volume of 12-inch product that's now available. It's really a case of VAT hitting the albums hardest and of course they are the very thing that could do without additional problems at the moment.

"Had there been differential rates of VAT, corresponding to the old rates for luxury and everyday goods, then we would have lobbied, but as it's gone up over the entire range of products it's very hard to argue a case. Naturally we are pleased that the switch to indirect taxation means there's more disposable income about, but I suspect people are going to be spending that on overseas holidays and the like, rather than records."

FLOATILLA—Members of the Floaters join with MCA Records executives during a promotional boatride along London's Regent Canal that plugged the group's new album. Left to right are Paul Mitchell, Jonathan Murray and Ralph Mitchell of the Floaters; Stuart Watson, MCA marketing manager; Lou Cook, international vice president, MCA; Floaters Larry Cunningham and Charles Clarke, and John Wilkes, international manager, MCA.

AT POLYGRAM SWEDEN

Johannessen In Surprise Takeover

By LEIF SCHULMAN

STOCKHOLM: Following the merging of Phonogram and Polydor activities here into one Polygram unit earlier this year, there has been an unexpected top-level executive switch with the drafting of Sigurd Johannessen, Norwegian Polydor head, as managing director here.

Originally Bo Gyllenpalm and Ivan Nordstroem managing directors of the separate Phonogram and Polydor units here, jointly shared the Polygram responsibility.

Johannessen, formerly managing director of Polygram AS in Oslo and also head of the Norwegian Scandinavian companies is to split his time between his offices in Oslo and Solna near Stockholm. Deputy managing director of Polygram Sweden is to be Per Arne Lindholm previously marketing director of Polygram AB.

This switch of top-level power comes as a shock to Polygram staffers here who knew nothing of the move until the appointment of Johannessen was signed and sealed.

Gyllenpalm has now left the Polygram organization and has not yet announced any future plans. Nordstroem is to continue with the Swedish Polygram group, heading up a production company working exclusively for Polygram Records AB. This new company will deal with music production as well as talent spotting at a more international level.

International Briefs

• LONDON: On his return from Moscow, Elton John said that the Russians were now particularly keen to have concert visits from Paul McCartney, Eric Clapton, Nana Mouskouri, Pink Floyd and Neil Diamond.

• BRUSSELS: Kruger International, publishing arm of Belgian record company RKM, dominated the list of 1978 top-earning copyrights here, prepared by the Societe Belge des Auteurs, Compositeurs et Editeurs. Out of the top 10 titles, it claimed six, including Boney M's "Daddy Cool" and "Ma Baker" and Abba's "Dancing Queen" and "Fernando." All are the result of sub-publishing deals.

• HAMBURG: RCA Schallplatten is heavily promoting Heino Schneider Live In Hamburg" album, recorded before 4,000 fans in this city's Congress Centrum. The sales drive coincides with the Wingsong artist's current European tour, taking in dates in Austria and Switzerland as well as Germany.

• SYDNEY—International country music promoter Mervyn Conn is to stage what he claims to be Australia's first International Festival of Country Music in early 1980. One name being touted for headline status is American Don Williams.

• LISBON: Carlos Pinto currently managing director of Polygram in Portugal, becomes deputy managing director of Polygram Spain, from July 1. He will be replaced by Claudio A. Conde, who joined Polygram in Brazil three years ago. His appointment is seen as significant because Brazilian tv series have boosted the Portuguese popularity of such South American acts as Gal Costa, Elis Regina, Chico Buarque and Maria Bethania.

• PARIS—Phonogram and Radio Luxembourg joined forces to organize "Frenchrockmania" here, a gala featuring seven top-head rock bands performing before enthusiastic crowds. Venue was the Palais de Sport, and the event included competitions, with albums as prizes.

• SYDNEY—RCA Records, stung by the loss of ABC to Astor Records (local licensee for MCA), has gained some solace by the exclusive acquisition of Ariola International and Hansa labels for Australia.

• LONDON: George Shearing, British-born jazz pianist, is to make appearances at three major European jazz festivals this summer, part of a two-week tour in July. Shearing will perform in Holland, Germany and Britain.

TV Promos Spur Sales Activity

• Continued from page [illegible]

came in for the first [illegible] in March this year.

So the money spent on [illegible] campaigns grows. In [illegible] and February this year [illegible] companies paid [illegible] Austrian Television Company (CHF) [illegible] companies K-tel [illegible] Polydor [illegible] Ariola [illegible] Eastbourne [illegible] and Musica [illegible].

Erich Krippenbrecher [illegible] marketing manager, believes increasing competition [illegible] turnover of each company. But all say it is mostly a lucrative business, though turnovers in excess of 100,000 units are few and far between.

The breakeven point for most tv promoted albums in Austria is 25,000-30,000, depending on costs and artist fees. The [illegible] themselves are sometimes taken from parent companies [illegible] organizations, sometimes from [illegible] Austrian agencies, but seldom from within the local companies themselves.

France is a major territory which has to do without direct tv advertising. Outlets via Luxembourg and Monte Carlo are available to the record companies but only K-tel from within France use them. French television itself, state owned, does sell time but advertising is limited to product on a list known as the "Regie" and recordings are not included.

French record companies appear unworried at the lack of opportunity. They say television advertising leads to an avalanche of [illegible]. And they don't use radio to any great extent either, except for very special releases. Then Luxembourg or Monte Carlo or Radio Sud are used in the absence of any all-French radio commercials.

Jean Marc Ber[illegible] of K-tel says that Luxembourg covers only the north-east of France, or around one tenth of the total territory, so television alone is not responsible for the company's local success. His method of operating is to start a five-day, 30-[illegible] at the end of the month [illegible] the [illegible] first. After the [illegible] spots are reduced to the end of the month. He runs perhaps 10 campaigns a year.

K-tel in France produces all its own films, though an agent buys the [illegible] time. In [illegible] for Luxembourg [illegible] On Monte Carlo [illegible] half-a-minute would cost $17,000.

Though the impact of tv albums [illegible] has been [illegible] limited so far, they represent a growing area of the overall market. But the media is still very much in an experimental [illegible]. A major problem [illegible] of time availability on national television, RAI-TV, due to high costs and [illegible] planning.

But three companies, K-tel, Phonogram and CGD MM have had compilations through two foreign television stations (Monte Carlo and Capodistria) [illegible] in Yugoslavia) which cover northern and central Italy, and also through a select number of local television stations.

K-tel handles most of its own commercials but sometimes uses material from its creative centers in the U.K. and Holland, when marketing albums compiled in other countries. Some commercially [illegible] soundtracks [illegible] Italian [illegible] and [illegible] oldies [illegible] switched [illegible] to cover track changes.

If firm campaign tend to be national rather than regional, but it is difficult to cover the entire country. Monte Carlo and Capodistria [illegible] only two thirds of the territory.

[illegible] K-tel [illegible] The [illegible] stations. We [illegible] experimenting there. Regional tests are a nonsense in Italy, because market situations vary from region to region.

In the main, investment in television advertising is growing in Italy. Breakeven point is given at around [illegible] units sold. But costs are very high.

Phonogram in Italy has had "Star Show" on Polystar featured on television. Says Franco Cabrini, marketing manager: "We used commercials on Monte Carlo and Capodistria and they were satisfactory. Now we plan another experiment using [illegible] plus local stations for the rest of the territory."

Last year, CGD MM staged a promotion [illegible] Perla [illegible] a promotional aid which will be more and more popular in Italy.

"We [illegible] territory through Monte Carlo and [illegible] local stations [illegible] commercials and press advertising. Our breakeven point for the three albums [illegible] was 70,000 units."

[illegible] with reports from other European markets.

Assistance on this feature provided by Nick Robertshaw, U.K., Wolfgang Spahr, Germany; Manfred Schreiber, Austria, Henry Kahn, France; and Daniele Caroli, Italy.

For the Record

LONDON—Kurt Richter, director of Teldec, was among those elected emeritus members of the board of the International Federation of Producers of Phonograms and Videograms at a recent meeting in Majorca.

Foreign Politesse Henry Kissinger, former U.S. Secretary of State, strolls a hotel corridor followed by Coen Sollevald, left, president of the Polygram Group, and Kurt Kinkele, executive vice president, during a break in the recent Polygram Record Operations managing directors meeting in Palm Beach where Kissinger was guest speaker.

Polygram Conclave Mulls Strategies For the 1980s

• Continued from page 6

what is [illegible] competitive and what is destructive.

[illegible] guarantee discounts or other conditions damages business. To work [illegible] development makes a lot more sense than to work against others."

Dr. [illegible] the industry's most salient defense against economic fluctuation [illegible] inflation.

He strongly condemned the activities of bootleggers and pirates. "This phenomenon should get our full attention and [illegible] fight it and to kill it wherever and whenever we discover it. The pirate market should be our number one enemy throughout the world."

In an address Pieter R. Schellevis, vice president of Polygram Group and president of Phonogram International [illegible] growth and prosperity.

He termed this approach "The Creative Link" and made the following [illegible] greater [illegible] to the fullest with allocations made in the [illegible] to ensure optimum results.

New [illegible] should be developed for maximizing artists' international [illegible] emphasis on those artists who are already popular in individual countries [illegible] projects should take priority over the [illegible] work in close cooperation with the direct marketing division with the possibility of substantial additional volume.

Schellevis also placed emphasis on the continuing need to attract, train and motivate young middle management.

Dr. Henry Kissinger, former U.S. Secretary of State, spoke to the assembly on Tuesday (22). He focused on foreign policy but remarked: "My distinction in music is limited to the fact that I took piano lessons for eight years and today I can't read a word of music."

However, Coen Solleveld, president of the Polygram Group, said in introducing Dr. Kissinger: "There is no doubt in my mind that if he were a recording artist, his singles and albums would all be platinum, for his image throughout the world is platinum."

Austrian Society Collects $5.4 Mil

VIENNA—Collecting society Austro-Mechana reports royalties received for the second half of 1977 and the first half of 1978 amounted to $5,477,000.

Of the sum, $1,974,000 came from the Austrian Broadcasting Company (ORF), $3.2[illegible] from record companies and the remainder from [illegible] background music [illegible].

Royalties from [illegible] slightly [illegible] from the German Federal Republic copyright society GEMA.

Austro-Mechana paid $1,[illegible] to foreign [illegible] GEMA [illegible]

Deejay Signed

LONDON—[illegible] BBC Radio [illegible]

UP 30% IN YEAR

Brisk Pattern Of Growth Set By Record Industry In Korea

By JAMES WADE

SEOUL—The recording industry here is issuing disks at a record rate, and the licensing of foreign albums is turning into a big international business, according to [illegible] of the Assn. of Korean Record Manufacturers.

With the new found prosperity of Korea's export-based economy, the domestic market [illegible] booming [illegible] rapidly [illegible] past.

[illegible] foreign big name acts should also lay the basis for personal appearances, an activity that has been [illegible] taste of their counterparts abroad.

[illegible]

A licensed LP of an international artist or group costs about $3 on the retail market, while a Korean vocal or instrumental disk runs from $1.20 to $2.

Technical quality is quite good since the foreign licensed items use imported stampers and the technology for making local stampers for domestic disks is considered adequate.

The quality Korean disk industry is largely a product of the '70s. Today there are 13 record companies, including the big three [illegible] Oasis [illegible] dating back more than a decade.

[illegible] RCA [illegible] CBS [illegible] affiliated with Decca U.K., Philips and Polydor, Oasis has ties with [illegible] EMI and WEA [illegible]

[illegible] million cassettes, all of which [illegible]

Recordings are sold in specialty shops or department stores. Promotion is done through newspapers, magazines and broadcast advertising.

The current industry standards are a far cry from the '50s and '60s when the processing and surfaces of Korean records were of an abysmal quality, and all foreign material was flagrantly pirated.

Then the government stepped in and assisted in proper licensing arrangements. Licensing fees and royalties based on the number of records sold are now remitted to the overseas companies.

The Ministry of Culture and Information [illegible] to be excluded is product considered to be [illegible] drug-oriented or "revolutionary."

[illegible]

Black Acts Eye S. African Gigs

JOHANNESBURG—Tour of South Africa by the Temptations has been [illegible] talking point here recently. For a while top black acts were wary of accepting engagements in this territory, but both Johnny Mathis and Isaac Hayes proved outstanding ambassadors and its now thought that other big names will follow suit.

The Temptations brought in a rhythm section and musical director, the rest of the band being made up of South African musicians.

Virtually all theatres in the Republic are now fully multi-racial

From The Music Capitals Of The World

LONDON

Debut tour for **Sky**, the all-star band featuring classical guitarist **John Williams**, was a huge success with Ariola throwing a big celebration party . . . July 24 at Hammersmith Odeon is set for debut U.K. concert date by **Stuff**, the group comprising six key New York session players . . . WEA into the cassette only market here with a series "Startracks," featuring specialist material in disco, soul country, all gut and original artist areas . . . **Roger Upright**, formerly EMI promotion and singles sales manager, and **Mike Tobin**, formerly RCA promotions, now together in new independent promotion company Magnum Associates Promotion, already known as MAP . . . Warwick Records here released soundtrack album of "The **Buddy Holly** Story" (14), linked with the movie's U.K. premiere. . . . Ex **Beatle George Harrison** drove **Stirling Moss**'s Monaco-winning Lotus in the **Gunnar Nilsson** Memorial Trophy race meeting here . . . **The Who** likely to use the 100,000 capacity Wembley Stadium for an all-day August gig, first time at the venue since the **Beach Boys** in 1975 . . . Ex **Mud** lead singer **Les Gray** to tour now with his own band the "**Dodgers**. . . . BBC-TV to revive the 1960s pop show "Juke Box Jury" with **Noel Edmonds** handling the host role originally filled by **David Jacobs**.

PETER JONES

PARIS

Christian Noun, an expert in mail order, now director of records development for CBS here . . . Pathe Marconi released a second album of **Tino Rossi** songs, covering the 1938-49 period, following the 1932-37 years covered in the first . . . Music Distribution has a new jazz label, "All Life," featuring such artists as **Chet Baker, Jimmy Rowles, Red Mitchell** and others, and it also distributes SteepleChase here . . . Following success with color vinyl, Pathe Marconi EMI here now using picture disks, featuring photographs of such acts as **Patti Smith, Julien Clerc** and **Stevie Wonder**. . . . Intersong publishes the French language version of Eurovision winner "Hallelujah" sung by **Erika Zarai**, an Israeli now living in France . . . Some French retailers run a telephone service giving details of what jazz concerts are being organized and where and when . . . Inter national jazz festival at Lyons included only ECM jazzmen, notably **Jan Garbarek, John Surman, Bill Conners, Lester Bowie** and **John Taylor**.

HENRY KAHN

SYDNEY

Jimmy Cliff has followed the example of **Joe Cocker** in cancelling his Australian tour at the last moment, though whether promoter **Kevin Jacobsen** will follow comrade **Gary Van Egmond**'s lead in suing the artist remains to be seen . . . CBS has inked progressive New Zealand act **Mi-Sex**, currently resident in Australia . . . **Dragon** producer **Peter Dawkins** will record the act at EMI's Studio 301 . . . RCA, as part of celebrations of its forthcoming 50th anniversary of Australian operations, is to issue a special anthology album of 21 rare local rock recordings, many of which are highly sought after by collectors . . . After being primarily responsible for the Australian breakout of **Dire Straits**, Sydney free form rock radio station 2JJ has thrown its weight behind English A&M act, the **Police**. "Roxanne" looks set for chart action . . . **Raphael Ravenscroft**, sax session player on hits for **Gerry Rafferty, Al Stewart** and **Mike Oldfield**, had his Australian tour with local star Richard Clapton cut short when he was rushed to Los Angeles suffering from blood poisoning. A metal splinter lodged in a finger during a Rafferty recording session caused an infection which reached a peak during a Sydney Opera House concert.

GLENN BAKER

OPORTO

Ticketless thugs attacked police with stones to try to gatecrash a sell out concert by local top act Arte and Oficio (Orfeu), with several fans ending up in hospital . . . Among touring acts here have been EMI rock group **Tantra**, and "social song" artists **Eugenia Melo, Afonso Dias** and **Francisco Fanhais**.

Chart singer **Jose Cid** recording an album in English in Villeneuve, France, a co-production of Orfeu Portugal and Vogue France, for international promotion . . . Greek singer and politician **Melina Mercouri** visiting for concerts and political rallies.

FERNANDO TENENTE

SONY VS. JVC

Dispute U.K. Video Share

• *Continued from page 54*

Their claim of support by 17 U.K. manufacturers is totally unfounded. Half of them are not selling in the U.K. or if they are, not selling video."

Squashing "ridiculous rumors" that Betamax was about to join forces with the opposition, Steel said the format had now achieved record production level of 1 million machines, more than any other manufacturer. It was an established and international format, he said, with technological superiority over its competitors.

These remarks brought swift response from rival JVC U.K. chairman and managing director Kurt Lowy told his company's dealer convention in Scotland that it had been claimed VHS had made exaggerated statements about its position.

"We were accused of not stating facts. Let me quote a few incontrovertible facts to set the record straight. First, the fact is that VHS machines have a market share in Japan of well over 50%. Second, the fact is that in the U.S. VHS has a market share greater than 60%. Third, VHS has a market share in the U.K. of over 50%.

"Fourth, the fact is that more manufacturers are licensed to make and market VHS machines than all the other systems put together. Fifth, the fact is that more than 1 million VHS machines are in use worldwide. Sixth, the fact is that in 1979 more companies will actually manufacture VHS than any other system."

Apparently unaware of this reply, Steel pressed home his attack in a bulletin to Sony's national sales force in the U.K. accusing the VHS camp of "conning both the trade and public" and calling for an investigation of VHS advertising.

"The point that my comments were based on fact is proved by the total lack of any response from the VHS group. On this assumption, they should immediately cancel their present advertising campaign. It is a blatant misrepresentation to suggest, as they do, that the format war has been won by VHS. Nothing is further from the truth.

"Perhaps," Steel concluded, "The Advertising Standards Authority should consider investigating these claims and take the appropriate action."

A&M Budget Rights Assigned In Britain

LONDON—U.K. budget label Music For Pleasure has signed a three-year deal with A&M giving it rights to release certain albums in Britain. This is the first time that A&M product has been available at low prices, and MFP plans a major press campaign for July under the banner "Sail Into Summer."

The campaign centers on the first eight releases scheduled, which will include titles from the Carpenters, Sergio Mendes, Herb Alpert, Wes Montgomery, the Sandpipers and Chris Montez.

Plug 'Leaks' In Shipment Of Wings LP

TORONTO—Stringent security surrounded the release of the first McCartney and Wings LP on CBS here and, unlike "London Town," there were no leaks in the system.

Back To The Egg was an expressed to national branches across the country the afternoon of June 6 and delivered to major market radio and print media the following morning by hand. Only exceptions were Ottawa and Newfoundland where copies were couriered. In Edmonton, copies of the latest Wings album were delivered by a CBS rep who flew in from Calgary for the occasion.

CBS has not given exact figures on initial press run figures, but reports that the album ships platinum.

Unlike an earlier system adopted by McCartney when he was with Capitol and lacquers were flown to England for approval, CBS affiliates received finished lacquers which had already been approved by the artist.

Secondary market stations were mailed promotional copies of the album June 7 and first commercial copies hit the major retail stores June 12 with an $8.98 suggested list price.

148% GAIN CITED

Acquisitions Support CBS Publishing Rise

By DAVID FARRELL

TORONTO—CBS Canada's publishing arm jumped 148% in business in its first quarter, compared to 1978, due to an aggressive acquisition and placement program, claims Wayne Patton, director of publishing for April/Blackwood in Canada.

He won't divulge corporate figures, but suggests the most valuable catalog acquisition in the recent past is that of Billy Joel. Others cited include former Argent guitarist Russ Ballard, James Taylor, Dave Mason, Melanie and Ramsey Lewis.

The division has also employed two song pluggers to work out of the head office in Toronto, and employs another scout in the Quebec market where CBS Disques is becoming a dominant a&r division.

Patton discounts the general consensus among a&r heads that while Canada is rich in creative talent, it lacks sophisticated writers with hot, current material.

"It's a question of placing the material—being in the right place with the right song at the right time," he argues.

As Canadians April/Blackwood represents, Patton cited Dale Jacobs, rock groups Zon Hellfield and the Wade Brothers.

All are signed to CBS or CBS affiliated labels, but the April/Blackwood division head reports that there is no pressure applied to have CBS artists sign publishing deals with his firm. "But there are many advantages in it," he counters.

These "advantages" include having both the publishing and label arms coordinating efforts to seek out foreign releases. In this, he suggests that the company has been extremely successful "and where we can't get the record released, then we turn to our publishing affiliates and have them work songs by the artists to see if they can place them abroad as cover versions."

Perhaps the most lucrative Canadian entity right now for the arm is in the team of Bob Yoemans and Tim Ryan, formerly with the CBS group Jackson Hawk. The song "You Can't Dance" was placed with Rick Nelson, and England Dan & John Ford Coley. Several more of their songs have now been recorded by a new Chrysalis signing, Katie Steagall.

STRESS LOCAL CUTS

Ontario Pool To Test Club Breakout Muscle

TORONTO—Spinners in the 75-member Ontario Disco Record Pool have adopted a resolution which seeks to pinpoint club strength in breaking new records in this market.

Under the rules established at a recent general meeting of the Pool at Le Tube here, spinners will select three tunes per week that they believe stand a chance of mobilizing audiences on the dance floor and program the cuts at least twice during prime time hours, nightly.

It was suggested that spinners select Canadian disco mixes initially in order to ascertain the sales punch member clubs have in the disco marketing process.

According to a Pool executive, by selecting local cuts record companies could judge sales impact without interference from the attendant sales and advertising spillover that comes with U.S. promotion on international or North American releases.

This was the main news to come out of the monthly general meet, June 7, which followed the successful first annual disco awards show held the previous Sunday (Billboard June 16, 1979).

Other items discussed included A&M Canada introducing "listening sessions" at its head office here on a monthly basis and rotating club spinners who drop in for discussions on product previews. Capitol-EMI has ordained a disco product manager and plans to follow A&M's lead.

Capitol's disco product manager Claude Lavoie used his time in front of the spinners to announce several label acquisitions which include the new EMI London Sidewalk label and finished masters from Montrealer Tony Greene.

Other pertinent news made available at the meeting included the fact that RCA is forthwith importing all of its promotional 12-inch disco releases in order to get a lead start while local plants press copies, and from CBS disco rep. Dominique Zgarka, a sales report on "Born To Be Alive" by Patrick Hernday.

According to the company, the song has sold 84,000 singles (12-inch and 45 version combined) across the country without the support of a single radio station."

TV Series To Go Abroad?

TORONTO—CITY-TV here, producer of 10 television shows featuring Canadian talent, is planning to move into the international syndication market with a series next year.

Says producer Bud Pierce, "We can't hope to recoup our costs in Canada on syndication, so we are going to look outside the country for interested buyers."

The commitment to Canadian talent, originally part of an agreement hammered out with the radio, tv and telecommunications commission (CRTC) last year in tandem with CHUM-FM, will be retained.

But, continues Pierce, "I would like to see a third of the shows done this time with quality Canadian groups on the verge of breaking, another third comprised of new local talent, and the final percentage made up of international groups who are looking for exposure."

The original series will re-run later this month through the fall season.

Armatrading Live LP

TORONTO—Recent Canadian concert dates by Joan Armatrading, which prefaced a major U.S. tour, have been recorded for a projected live album by A&M. Accompanying the British-based songstress on her central Canadian dates was her longtime producer, Glyn Johns.

Acts Inked For Maritime Fest

TORONTO—Talent booked for the three-day Maritime Festival—to be staged at Ardeness, Nova Scotia, June 29 to July 1—includes Nick Gilder, Molly Oliver, Crystal Gayle, Jose Feliciano, Lisa Dal Bello, Colleen Peterson, Christopher Ward and Michel Pagliaro.

The event is expected to draw as many as 30,000 patrons, with tickets priced at $30 for the full affair, or $15 per day. It's being organized by Associated Creative Talent and Mad Productions, and could land the Eastern Canada provinces their largest and most profitable rock gig to date.

A&M Act Eyes Heavy Grosses

TORONTO — Supertramp's 15-date concert tour of Canada, which kicks off July 9-11 in Winnipeg and winds up Aug. 11 in Vancouver, could draw 600,000 and gross around $6 million.

The Los Angeles-based A&M act has been playing mostly arena dates in the U.S., but on the "Breakfast In America" Canada swing, the group is booked mostly into outdoor venues. In several cities, these could pull audiences of 45,000 or more.

Canada was a breakout market for Supertramp from 1975's "Crime Of The Century" album. A&M here claims that the new LP has already sold 300,000 units, enough for triple platinum certification.

Chart Reference

SYDNEY — Three Australian chart scholars have published, at their own expense, a 400 pages-plus book of local chart statistics, titled "Top 40 Research." Selling for $19.95 (plus postage), the publication has become an aid to radio stations and music magazines throughout the country. Details from Hank Facer, 6 Merrylands Mall, Merrylands 2160, Australia.

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 8-16-79
SINGLES

This Week	Last Week	
1	3	RING MY BELL Anita Ward TK
2	1	SUNDAY GIRL Blondie Chrysalis
3	2	DANCE AWAY Roxy Music Reaction
4	4	BOOGIE WONDERLAND Earth Wind & Fire Columbia CBS
5	8	AIN'T NO STOPPIN' US NOW McFadden & Whitehead P&B
6	6	SHINE A LITTLE LOVE Electric Light Orchestra Jet
7	20	ARE FRIENDS ELECTRIC Tubeway Army Beggars Banquet
8	21	WE ARE FAMILY Sister Sledge Atlantic
9	10	THEME FROM DEER HUNTER Shadows EMI
10	22	H.A.P.P.Y. RADIO Edwin Starr 20th Century
11	5	REUNITED Peaches & Herb Polydor
12	11	HOT STUFF Donna Summer Casablanca
13	25	UP THE JUNCTION Squeeze A&M
14	17	MASQUERADE Skids Virgin
15	9	BOYS KEEP SWINGING David Bowie RCA
16	33	THE LONE RANGER Quantum Jump Elektra
17	14	THE NUMBER ONE SONG IN HEAVEN Sparks Virgin
18	28	WHO WERE YOU WITH IN THE MOONLIGHT Dollar Carrere
19	7	POP MUZIK M CA
20	13	PARISIENNE WALKWAYS Gary Moore MCA
21	19	JIMMY JIMMY undertones Sire
22	18	DON'T EVER CRY Art Garfunkel CBS
23	24	I FOUGHT THE LAW Clash CBS
24	37	SAY WHEN Lene Lovich Stiff
25	12	DOES YOUR MOTHER KNOW Abba Epic
26	34	NIGHT OWL Gerry Rafferty United Artists
27	38	GERCHA Cruz & Dave EMI
28	30	ACCIDENTS WILL HAPPEN Elvis Costello & The Attractions Radar
29	NEW	LIVING ON THE FRONT LINE Eddy Grant Ice Ensign
30	32	CAVATINA John Williams Clube
31	15	ONE WAY TICKET Eruption Atlantic Hansa
32	16	ROXANNE The Police A&M
33	31	I WANT YOU TO WANT ME Cheap Trick Epic
34	35	PRIME TIME Tubes A&M
35	23	KNOCK ON WOOD Amii Stewart Ariola
36	NEW	HEAD OVER HEELS IN LOVE Kevin Keegan EMI
37	NEW	MAYBE Thom Pace RSP
38	NEW	CRACKIN' Nick Lowe Radar
39	NEW	GO WEST Village People Mercury
40	NEW	I'D BE SURPRISINGLY GOOD FOR YOU Linda Lewis Ariola

LPs

1	NEW	DISCOVERY Electric Light Orchestra Jet
2	1	VOULEZ VOUS Abba Epic
3	2	GO IT YOURSELF Ian Dury Stiff
4	5	LODGER David Bowie RCA
5	3	PARALLEL LINES Blondie Chrysalis
6	9	THIS IS IT Various CBS
7	8	MANIFESTO Roxy Music Polydor
8	4	LAST THE WHOLE NIGHT LONG James Last Polydor
9	6	AT BUDOKAN Bob Dylan CBS
10	19	REACH FOR THE SKY Ariola
11	7	THE BILLIE JO SPEARS SINGLES ALBUM Billie Jo Spears United Artists
12	10	THE VERY BEST OF LEO SAYER Chrysalis
13	24	THE UNDERTONES Sire
14	13	BREAKFAST IN AMERICA Supertramp A&M
15	13	A MONUMENT TO BRITISH ROCK Various Harvest
16	12	FATE FOR BREAKFAST Art Garfunkel CBS
17	15	NIGHT OWL Gerry Rafferty United Artists
18	16	BLACK ROSE—A ROSE LEGEND Thin Lizzy Vertigo
19	14	OUTLANDOS D'AMOUR Police A&M
20	20	KNUCKLE SANDWICH Various EMI International
21	17	SULTANS OF SWING Dire Straits Vertigo
22	18	SPIRITS HAVING FLOWN Bee Gees RSO
23	25	BAD GIRLS Donna Summer Casablanca
24	27	OUT OF THE BLUE Electric Light Orchestra Jet
25	28	RHAPSODIES Rick Wakeman A&M
26	35	WE ARE FAMILY Sister Sledge Atlantic
27	36	ARMED FORCES Elvis Costello Radar
28	22	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand CBS
29	21	GO WEST Village People Mercury
30	26	COUNTRY LIFE Various EMI
31	23	SPECTRAL MORNINGS Steve Hackett Charisma
32	29	MANNISH MAN'S Barry Manilow Ariola
33	38	WAR OF THE WORLDS Jeff Wayne's Musical Version CBS
34	NEW	REPLICAS Tubeway Army Beggars Banquet
35	NEW	THE BEST OF EARTH WIND & FIRE CBS
36	33	LION HEART Kate Bush EMI
37	40	C'EST CHIC Chic Atlantic
38	NEW	RUMOURS Fleetwood Mac Warner Bros.
39	NEW	IT'S ALIVE Ramones Sire
40	NEW	REMOTE CONTROL The Jones A&M

WEST GERMANY

(Courtesy Of Musikmarkt)
As Of 6 18 79
SINGLES

This Week	Last Week	
1	2	POP MUSIK M MCA
2	1	BORN TO BE ALIVE Patrick Hernandez Aquarius
3	3	SOMEBODY'S Dacey Rak
4	6	BRIGHT EYES Art Garfunkel CBS
5	5	SO BIST DU Peter Maffay Teldec
6	4	SAVE ME Claud Carriere
7	7	ONE WAY TICKET Eruption Hansa Int
8	12	HOT STUFF Donna Summer Casablanca
9	8	DSCHINGHIS KHAN Jupiter
10	17	RASTA MAN Saragossa Band Ariola
11	10	DOES YOUR MOTHER KNOW Abba Polydor
12	NEW	SUNDAY GIRL Blondie Chrysalis
13	13	CASANOVA Luv Philips
14	11	UND MANAL WEINST DU SICHER EIN PAAR TRAENEN Peter Alexander Ariola
15	15	HOORAY HOORAY IT'S A HOLIDAY Boney M Hansa
16	9	HEART OF GLASS Blondie Chrysalis
17	20	KNOCK ON WOOD Amii Stewart Ariola
18	18	LET'S GET BACK TOGETHER Premiers EMI
19	14	HALLELUJAH Gil Ofarim & Mike and Honey Polydor
20	16	RUF DOCH MAL EINS VIER Jonny Hill RCA
21	21	MUSIC BOX DANCER Frank Mills Polydor
22	29	THE LOGICAL SONG Supertramp A&M
23	19	I WILL SURVIVE Gloria Gaynor Polydor
24	23	SANDOKAN Oliver Onions RCA
25	NEW	HEAD OVER HEELS IN LOVE Kevin Keegan EMI
26	26	IT'S TIME TO HIGHER Gangmed Hellaphon
27	25	LOVE YOU INSIDE OUT Bee Gees RSO
28	24	LAY YOUR LOVE ON ME Racey RAK
29	28	BABICKA Karel Gott Polydor
30	27	TRAGEDY Bee Gees RSO

LPs

1	NEW	COMMUNIQUE Dire Straits Vertigo
2	NEW	VOULEZ VOUS Abba Polydor
3	5	DIRE STRAITS Vertigo
4	3	BREAKFAST IN AMERICA Supertramp A&M
5	4	STEPPENWOLF Peter Maffay Teldunken
6	2	24 IMMER GRUENE ABADROEON ERFOLGE Die Rirmesmusikanten RCA
7	7	ANGEL STATION Manfred Mann's Earthband Bronze
8	6	SPIRITS HAVING FLOW Bee Gees RSO
9	9	HENRY JOHN DEUTSCHENDORF GENANNT JOHN DENVER SEINE GROSSEN ERFOLGE John Denver RCA
10	8	EIN TRAUM HIER ZEWI Mantovani Decca
11	11	PARALLEL LINES Blondie Chrysalis
12	NEW	IN THE SHIPS Peter Green Creole
13	14	WISH YOU WERE HERE Pink Floyd Harvest
14	10	PYRAMID Alan Parson Project Ariola
15	15	GONE TO EARTH Barclay James Harvest Polydor
16	12	TRAUMMELEIEN Richard Clayderman Kiel
17	21	BAD GIRLS Donna Summer Casablanca
18	24	KEINE RUHE MIT MINUIT Reinhard Mey Intercord
19	18	WAVE Patrick Hernandez Group Ariola
20	16	20 GOLDEN HITS The Beatles Arcade

ITALY

(Courtesy Of Germano Muscillo)
As Of 6 11 79
LPs

This Week	Last Week	
1	1	ZERO ZERO Renato Zero RCA
2	3	LUGLIO LUGLIO RCA
3	5	DA MANUELA A PENSAMI Julio Iglesias CBS CGD MM
4	4	BLONDES HAVE MORE FUN Rod Stewart WEA
5	—	SPIRITS HAVING FLOWN Bee Gees RSO Phonogram
6	6	OUT LINE Gino Soccio WEA
7	NEW	BLASTEROID Rockets Rockland CGD MM
8	7	ALDEBARAN New Trolls WEA
9	10	E TU CONE STAI Claudi Baglioni CBS CGD MM
10	8	E 10 CANTO Riccardo Cocciante RCA
11	9	AGNESE DOLCE AGNESE Ivan Graziani Numero 1 RCA
12	NEW	SONO UN PIRATA SONO UN SIGNORE Julio Iglesias CBS CGD MM
13	12	FIRE NIGHT DANCE Peter Jacques Band Goody CGD MM
14	NEW	KNOCK ON WOOD Amii Stewart RCA
15	13	BANDIDO La Bionda Baby CGD MM
16	11	PARALLEL LINES Blondie Chrysalis Phonogram
17	15	GO WEST Village People Durium
18	NEW	BAD GIRLS Donna Summer Durium
19	NEW	TI PERDO Franco Castano Ricordi
20	NEW	THE BEST OF EARTH, WIND & FIRE CBS CGD MM

AUSTRALIA

(Courtesy Of Kent Music Report)
As Of 6 11 79
SINGLES

This Week	Last Week	
1	1	LAY YOUR LOVE ON ME Racey RAK
2	3	LUCKY NUMBER Lene Lovich Stiff
3	2	KNOCK ON WOOD Amii Stewart RCA
4	8	ON THE INSIDE Lynne Hamilton. RCA
5	7	I WILL SURVIVE Gloria Gaynor Polydor
6	5	HEART OF GLASS Blondie Chrysalis
7	6	BABY IT'S YOU Promises EMI
8	8	DREAM LOVER Glenn Shorrock EMI
9	12	GOODNIGHT TONIGHT Wings Parlophone
10	10	FIRE Pointer Sisters Planet
11	NEW	HOT STUFF Donna Summer Casablanca
12	13	I'M COMING HOME Boeb Birtles & Graham Gubie EMI
13	9	IN THE NAVY Village People RCA
14	15	SHAKE YOUR GROOVE THING Peaches & Herb Polydor MVP
15	13	WHAT A FOOL BELIEVES The Doobie Brothers Warner Bros.
16	17	THE LOGICAL SONG Supertramp A&M
17	18	CARE FOR KIDS Kids Albert
18	14	SO MANY WAYS John St Peters RCA
19	16	HEAVEN KNOWS Donna Summer Casablanca
20	NEW	SOMETHING'S MISSING (IN MY LIFE) Marcia Hines Miracle

LPs

1	1	RICKIE LEE JONES Warner Bros.
2	1	THE BOB SEGER COLLECTION Bob Seger Capitol
3	2	BREAKFAST IN AMERICA Supertramp A&M
4	4	BOB DYLAN AT BUDOKAN Bob Dylan CBS
5	9	VOULEZ-VOUS Abba RCA
6	5	PARALLEL LINES Blondie Chrysalis
7	6	MINUTES BY MINUTE The Doobie Brothers Warner Bros.
8	8	DRAGON'S GREATEST HITS VOL 1 Dragon CBS
9	7	SPIRITS HAVING FLOWN Bee Gees RSO
10	10	BREAKFAST AT SWEETHEARTS Gold Chisel Elektra
11	14	FOREVER AND EVER Demos Various Prologue
12	NEW	THE VERY BEST OF LEO SAYER Leo Sayer Chrysalis
13	11	PROMISES EMI
14	20	BAD GIRLS Donna Summer Casablanca
15	13	STATELESS Gene Lovich Stiff
16	NEW	LODGER David Bowie RCA
17	12	AGAINST THE GRAIN Phoebe Snow CBS
18	17	HEARTS OF THE NIGHTLINE Richard Clapton Interfusion
19	18	LOVE TRACKS Gloria Gaynor Polydor
20	15	GO WEST Village People RCA

HOLLAND

(Courtesy Of Billboard Benelux)
As Of 6 12 79
SINGLES

This Week	Last Week	
1	1	BRIGHT EYES Art Garfunkel CBS
2	NEW	REUNITED Peaches & Herb Polydor
3	2	POP MUZIK M MCA
4	5	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr Hook Capitol
5	3	I WANT YOU TO WANT ME Cheap Trick Epic
6	NEW	BOOGIE WONDERLAND Earth Wind & Fire CBS
7	8	LOVE'S WHAT I WANT Cashmere Fleet
8	7	DOES YOUR MOTHER KNOW Abba Polydor
9	NEW	THEME FROM DEER HUNTER Shadows EMI
10	NEW	SING FOR THE DAY George Baker Bovema

LPs

1	1	FATE FOR BREAKFAST Art Garfunkel CBS
2	2	AT BUDOKAN Cheap Trick Epic
3	NEW	COMMUNIQUE Dire Straits Vertigo
4	3	VOULEZ VOUS Abba Polydor
5	6	PLEASURE AND PAIN Dr Hook Capitol
6	8	LODGER David Bowie RCA
7	NEW	DISCOVERY ELO Jet
8	4	BREAKFAST IN AMERICA Supertramp CBS
9	NEW	LOTS OF LUV Luv Philips
10	NEW	PUKUL TIETA Massada Kendari

BELGIUM

(Courtesy Of Billboard Benelux)
As Of 6 12 79
SINGLES

This Week	Last Week	
1	3	BRIGHT EYES Art Garfunkel CBS
2	9	POP MUZIK M EMI
3	2	DOES YOUR MOTHER KNOW Abba Vogue
4	1	I WANT YOU TO WANT ME Cheap Trick CBS
5	6	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr Hook EMI
6	4	ONE WAY TICKET Eruption Ariola
7	NEW	HOT STUFF Donna Summer Phonogram
8	NEW	GO WEST Village People Phonogram
9	NEW	HOORAY HOORAY Boney M Ariola
10	5	CASANOVA Luv Phonogram

LPs

1	1	VOULEZ VOUS Abba Vogue
2	2	BREAKFAST IN AMERICA Supertramp CBS
3	NEW	FATE FOR BREAKFAST Art Garfunkel CBS
4	3	AT BUDOKAN Cheap Trick CBS
5	6	A VOS LES FEMMES Julio Iglesias CBS
6	NEW	BAD GIRLS Donna Summer Philips
7	NEW	NIGHT OWL Gerry Rafferty EMI
8	4	AT BUDOKAN Bob Dylan CBS
9	NEW	LADY NIGHT Patrick Juvet Barclay
10	NEW	LOTS OF LUV Luv Philips

NEW ZEALAND

(Courtesy Of Record Publications Ltd.)
As Of 6 3 79
SINGLES

This Week	Last Week	
1	2	BABY IT'S YOU Promises EMI
2	1	HEART OF GLASS Blondie Festival
3	NEW	REUNITED Peaches & Herb Polygram
4	4	KNOCK ON WOOD Amii Stewart RCA
5	3	CHIQUITITA Abba RCA
6	NEW	GOODNIGHT TONIGHT Wings EMI
7	5	MUSIC BOX DANCER Frank Mills Polydor
8	NEW	SHAKE YOUR BODY The Jacksons CBS
9	NEW	TROJAN HORSE Luv Polygram
10	NEW	LAY YOUR LOVE ON ME Racey EMI

LPs

1	2	BREAKFAST IN AMERICA Supertramp Festival
2	3	VOULEZ VOUS Abba RCA
3	4	PARALLEL LINES Blondie Festival
4	1	DON'T WALK BOOGIE Various Artists EMI CBS
5	7	THE CARS WEA
6	5	SPIRITS HAVING FLOWN Bee Gees Polygram
7	6	WAVE Patti Smith EMI
8	8	NEW BOOTS AND PANTIES Ian Dury Polygram
9	9	MINUTE BY MINUTE The Doobie Brothers WEA
10	NEW	MORE SONGS ABOUT BUILDINGS AND FOOD Talking Heads WEA

FINLAND

(Courtesy Of Seura)
As Of 6 10 79
SINGLES

This Week	Last Week	
1	6	VALO YOSSA Tuomas Nurmio Love
2	10	HURRAA HURRAA IT'S A HOLIDAY Boney M Hansa
3	NEW	ONE WAY TICKET Eruption Hansa
4	NEW	I WILL SURVIVE Gloria Gaynor Polydor
5	NEW	DISCHINGHIS KHAN Jupiter
6	NEW	HALLELUJAH Mills and Honey Polydor
7	1	IN THE NAVY Village People Arrival
8	2	CHIQUITITA Abba Polar
9	NEW	HEART OF GLASS Blondie Chrysalis
10	NEW	HAN ON TRALLA TANAAN Tuomas Nurmio Love

LPs

1	6	VOULEZ VOUS Abba Polar
2	1	SUMMERNIGHT MOODS Francis Goya Finnlevy
3	NEW	HIGH ENERGY Various K-tel
4	NEW	ROCKABILLY REBEL Teddy & Tigers Poko
5	NEW	MAXIMUM JEE JEE Eppu Normaali Poko
6	NEW	ME HALUTAAN OLLA Kake Singers Kraas
7	5	GO WEST Village People Arrival
8	10	PELKO JA VIHA Pelle Miljoona Love
9	8	EINO LEINO Vesa-Matti Loiri Gold
10	NEW	ROCKABILLY BOOGIE Robert Gordon EMI

SOUTH AFRICA

(Courtesy Of Springbok Radio)
As Of 5 18 79
SINGLES

This Week	Last Week	
1	1	MICHAEL ROW THE BOAT ASHORE Rumors Jon Smith Bullet
2	3	HEART OF GLASS Blondie Chrysalis
3	5	I WILL SURVIVE Gloria Gaynor Polydor
4	2	CHIQUITITA Abba Sunshine
5	NEW	BABY IT'S YOU Promises EMI
6	9	YOU NEEDED ME Anne Murray Capitol
7	7	DARLING Frankie Miller Chrysalis
8	4	SULTANS OF SWING Dire Straits Vertigo
9	6	TRAGEDY Bee Gees RSP
10	10	SAVE ME Cloud Sunshine

SWEDEN

(Courtesy Of GLF)
As Of 6 9 79
SINGLES

This Week	Last Week	
1	1	HALLELUJAH Mills and Honey Polydor
2	2	DSCHINGHIS KHAN Jupiter
3	1	I WILL SURVIVE Gloria Gaynor Polydor
4	4	CHIQUITITA Abba Polar
5	6	LETTER PLUGGET Factory CBS
6	5	BAKES TO THE HOP The Boppers Sofa
7	NEW	HALLELUJAH Jar Waimsjoe RCA
8	NEW	POP MUZIK M RCA
9	8	HEART OF GLASS Blondie Chrysalis
10	NEW	HOT STUFF Donna Summer Casablanca

LPs

1	1	VOULEZ VOUS Abba Polar
2	2	FACTORY CBS
3	3	SPIRITS HAVING FLOWN Bee Gees RSO
4	6	LIVE AT BUDOKAN Bob Dylan CBS
5	4	BREAKFAST IN AMERICA Supertramp A&M
6	NEW	DSCHINGIS KHAN Vaungarna Mariann
7	5	BLONDES HAVE MORE FUN Rod Stewart Warner Bros.
8	10	BLACK ROSE Thin Lizzy Vertigo
9	8	NUMBER ONE The Boppers T Bone
10	7	GO WEST Village People Arrival

SPAIN

(Courtesy Of El Gran Musical)
As Of 6 2 79
SINGLES

This Week	Last Week	
1	2	TRAGEDY Bee Gees Polydor
2	4	BLAME IT ON THE BOOGIE The Jacksons Epic CBS
3	5	SEPTEMBER Earth Wind & Fire CBS
4	1	SOLO PIENSO EN TI Victor Manuel CBS
5	6	MELLOW LOVIN' Judy Cheeks Arena
6	8	MIRRORS Sally Oldfield Ariola
7	3	CHIQUITITA Abba Columbia
8	7	I WILL SURVIVE Gloria Gaynor Polydor
9	NEW	GOODNIGHT TONIGHT Wings EMI
10	NEW	BORN TO BE ALIVE Patrick Hernandez CBS

LPs

1	1	BREAKFAST IN AMERICA Supertramp Epic CBS
2	2	SPIRITS HAVING FLOWN Bee Gees Polydor
3	3	MISA CAMPESINA Various Interpretes CBS
4	5	SOMBRAS Y LUZ Triana Movieplay
5	4	SOY UN CORAZON TENDIDO AL SOL Victor Manuel CBS
6	6	CANCIONES DE ORO Elton John & Ist
7	8	CONCIERTO PARA ADOLESCENTES Paces Epic CBS
8	7	BLONDES HAVE MORE FUN Rod Stewart Mopevos
9	10	MAGIA NEGRA Various Interpretes Rifer
10	NEW	WATER BEARER Sally Oldfield Ariola

Gregg Sutton sings like a rock 'n 'roll private eye; uncovering stories on street corners, he crams rock with people and places, and ends up with a city of sound not listed in America's Safest Suburbs.

It's Gregg Sutton's "Soft as a Sidewalk," a debut on Columbia Records and Tapes.

Outlook Records Productions

Copyrighted Material

Indie Distributors Shunning Video Software

By IRV LICHTMAN

NEW YORK [illegible]

Although they are watching de[illegible]

• [illegible]

• [illegible]

• [illegible]

These [illegible] organizations.

One [illegible] exclusive rights—rights other distributors surveyed consider a "must" to the Magnetic Video line of prerecorded videotapes [illegible]

[illegible] market with the view that it's basically a porno market. "I won't touch [illegible]

[illegible] more "How to" product available [illegible] area very carefully."

[illegible] handle porno cassettes "as a matter [illegible]

[illegible] I'd have to handle four times the in[illegible]

[illegible] have to sell my product at the same [illegible]

[illegible] line if he were to enter the prerecorded market. I'm told porno is a [illegible]

[illegible] the fact that blank tape sales far surpass prerecorded material.

[illegible] field to "get their act together" in [illegible]

With [illegible] they deserve. It doesn't make economic sense for us to handle this [illegible]

"It's still an industry in its infancy and although it's growing, there [illegible] consumer hands at this point."

[illegible] under any circumstance," he asserts.

EQUESTRIAN PROMOTION—From left: Stephen Stills, Paul Fuhr, program director of KNAC-FM and Ken Weiss, Stills' manager, ride through Los Angeles' Griffith Park as part of a promotion the station sponsored in conjunction with Stills' recent appearance at the Greek Theatre.

Billboard SPECIAL SURVEY For Week Ending 6/23/79

Billboard Special Survey Hot Latin LPs™

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SAN ANTONIO (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO
2	VICENTE FERNANDEZ
3	YOLANDA DEL RIO
4	JULIO IGLESIAS
5	LUCHA VILLA
6	LOLITA
7	CADETES DE LINARES
8	JOE Y LA FAMILIA
9	CAMILO SESTO
10	ROBERTO CARLOS
11	RENACIMIENTO 74
12	LUPITA D'ALLESIO
13	ROCIO DURCAL
14	MANOLO MUNOS
15	JUAN GABRIEL
16	ROLANDO OJEDA
17	ROBERTO CARLOS
18	FLOR SILVESTRE
19	LOLA BELTRAN
20	PEQUENA COMPANIA
21	CEPILLIN
22	AMALIA MENDOSA
23	CARLOS GUZMAN
[illegible]	JIMMY EDWARD

NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	W. COLON/R. BLADES
2	C. CRUZ/J. PACHECO
3	J. PACHECO-HECTOR CASANOVA
4	ISMAEL MIRANDA
5	TIPICA 73
6	BOBBY VALENTIN
7	WILLIE COLON
8	JONNY VENTURA
9	ISMAEL MIRANDA Y RICARDO MARRERO
10	LOUIE TEXITOR
11	DIMENSION LATINA
12	LUIS PERICO ORTIZ
13	ADALBERTO SANTIAGO
14	JOSE MANGUAL JR.
15	TOMMY OLIVENCIA
16	SONORA PONCENA
17	TITO ALLEN
18	R. TORREZ
19	LOUIE COLON
20	ORQUESTA YAMBU
21	RAUL MARRERO
22	EDDIE PALMIERI
23	ROBERTO ROENA
[illegible]	HECTOR LAVOE

Salsa's Salsa

Latin Recording for the Connoisseur

Distributor inquiries invited

LATIN PERCUSSION VENTURES INC.

MOVIE REVIEW

Who Documentary Shows The Kids Are Still Alright

NEW YORK—"The Kids Are Alright," a concert and documentary film about the Who [illegible] energy as the best rock [illegible] year.

Released by Roger Corman's New World Pictures, with the soundtrack on MCA Records, the film was written and directed by Jeff Stein, who in the last four years has assembled some rare concert and interview films dating from the beginning of the Who's 15-year history. Additional footage was filmed last year at Shepperton Film Studios in London, which marked the last public performance of the band before the death of drummer Keith Moon.

Some of the [illegible]

[illegible] and cheered when they were re[illegible] looked and sounded in the beginning.

[illegible] middle of an interview.

[illegible] shend deflating any pretentions [illegible] try to interfere with his performance. Also visually striking is a segment [illegible]

ROMAN KOZAK

George Thorogood Seeks Stop On Record Release

LOS ANGELES—George Thorogood [illegible]

[illegible] whom he made a deal in 1974 to cut [illegible] to Thorogood.

Thorogood, in his filing, notes [illegible]

In a deposition, Thorogood states [illegible]

Discover the beauty of simplicity with the Jeremy Spencer Band.

Founding member of Fleetwood Mac
Virtuoso guitarist,
writer, vocalist
that's going to mesmerize
"Flee."

Discover the beauty of simplicity
with the Jeremy Spencer
Band's amazing debut album, "Flee."
On Atlantic Records and Tapes.

INCLUDES SINGLE, "COOL BREEZE"

Copyrighted material

HOT. FOR YOU.

NICK LOWE

LABOUR OF LUST

NICK LOWE WITH ROCKPILE
ON TOUR WITH BLONDIE

DATE	CITY	VENUE
July 4	Scranton, PA	Central Youth Center
5	Providence, RI	Leroy Theatre
7	Asbury Park, NJ	Convention Hall
8	New York City	Belmont Raceway
9	New York City	Central Park
10	Raindate	
11	Pittsburgh, PA	Stanley Theatre
13	Philadelphia, PA	Tower Theatre
14	Washington, DC	Lisner Auditorium
15	Richmond, VA	The Mosque
16	Norfolk, VA	Omni
18	Greensboro, NC	Aycock Hall
20	Louisville, KY	The Gardens
21	Cleveland, OH	The Music Hall
22	Cincinnati, OH	The Palace
23	Chicago, IL	Park West (Rockpile Headlines)
24	Detroit, MI	Masonic Auditorium
26	St. Louis, MO	Keil Opera House
29	Atlanta, GA	Fox Theatre
31	Tampa, FL	TBA

AUGUST DATES TO FOLLOW FOR WEST COAST TOUR

on columbia records and Tapes!

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Closeup

Night

NIGHT, Planet P2 (Elektra/Asylum). Produced by Richard Perry.

Night's calling card is the sultry vocals of Stevie Lange. A former backup singer for Elton John, Thelma Houston, Bad Company and others, Lange's voice, though rooted in mainstream rock, boasts a distinct r&b texture giving her delivery a magnificently dynamic effect.

Lange's voice leaves one breathless on tracks like "If You Gotta Make A Fool Of Somebody," "Hot Summer Nights" and others. She comes off as both sexy and engrossing.

Lange's presence in this otherwise all-male band gives the material a Fleetwood Mac or Heart sound, although the superior playing of band members along with Perry's production, carves out an identity all its own.

Sharing vocal chores with Lange is guitarist Chris Thompson, a noted singer in his own right as former lead singer of Manfred Mann's Earth Band and featured vocalist on "Blinded By The Night."

Rounding out this polished new act is guitarist Robbie McIntosh and bassist Billy Kristian, both traveled players. Assisting on these sessions are drummer Rick Marotta and Nicky Hopkins on piano.

Night tackles both original material as well as songs by Walter Egan, Tom Snow and Marvin Gaye, giving those hits fresh interpretations.

Not taking anything away from Walter Egan, Night's version of "Hot Summer Nights" is superior, benefiting from Lange's fiery vocal. The way she uses her voice caresses every emotion to the point where one feels the perspiration trickling down. Steve (Toto) Porcaro joins on synthesizer while Thompson and McIntosh interact on guitars.

Thompson is featured vocalist on Tom Snow's "Cold Wind Across My Heart," a haunting, lyrical ballad which Lange joins on harmony. Next to "Hot Summer Nights" this is the album's classiest production and reveals the musical and vocal depth of the group. Piano, synthesizer and guitars keep the track rocking.

"If You Gotta Make a Fool Of Somebody" is breath-taking only because of Lange's vocal. It's a lyrical ballad milked of emotion by Lange's wailing, soulful voice. Billy Payne contributes organ and Nicky Hopkins' electric piano nicely cushions Lange.

Night covers the old Marvin Gaye "*Ain't That Peculiar*" tune, replacing the original's r&b base with a rock foundation. Thompson and Lange trade lead parts in duet fashion. Double Brother Michael McDonald plays piano, while Bobby Lakind (also of Double Fame) contributes congas. Guitars as on all cuts, are outstanding.

Side two kicks off with "Come Around (If You Want Me)," a Thompson original that is basic rock'n'roll fare. Thompson and Lange sing about life on the road.

"You Ain't Pretty Enough" is another of those songs in which Lange takes control. Here her voice is bit rougher and more frenetic with lyrics like "you throw me 'round like a teddy bear." Derek Austin chips in on clavinet, while Billy Payne plays acoustic piano and Mike McDonald is on electric piano. Thompson and McIntosh give it its kick with their guitar riffs.

"Shocked" is a fiery rock ballad with Thompson handling lead vocals. The organ (Vince Melamed) plays a more predominate role here than in the album's other tracks. The arrangement and delivery make this track somewhat out of sync with the rest of the album, but it's powerful nonetheless.

Lange is out in front on "Love Messages," a guitar-oriented r&b flavored rocker. The album ends with "Party Shuffle," a funky uptempo party tune highlighted by McIntosh's slide guitar.

Contributing to Night's successful debut is producer Perry, whose instinct for commerciality again shines through. **ED HARRISON**

MUSIC PLUS SPENDING BIG

LOS ANGELES—At a time when industry advertising allowance purse-strings are tightest in a decade, Music Plus distributed 1.1 million 12-page four-color tabloid inserts through two metropolitan dailies here Sunday (10).

Lou Fogelman of the 18-store Southern California chain would not comment, but it is believed the 11 advertising pages and the Music Plus front/cover probably cost $60,000. The insert was supported by teaser ads in the Los Angeles Times and the Herald-Examiner Friday (8).

Full page advertisers of reduced album covers included: Casablanca, Capitol, Inner City and Classic Jazz, RSO, Polydor, RCA, A&M, MCA and CBS Records and WEA. Half pagers came from Chrysalis and Motown.

Music Plus ran its second such supplement in the two papers Dec. 17, 1978.

Petty Broke, Lists Debts Of $Half Million

By JOHN SIPPEL

LOS ANGELES—Recording artist Thomas Earl Petty, 2665 Hacienda Way, Santa Barbara, Calif., has filed bankruptcy here under Chapter XI, showing known debts of $576,638.16 against assets of $76,845.

Petty's voluntary bankruptcy action caused Judge Calvin K. Ashland to stay and enjoined from commercial prosecution two litigations filed recently by MCA and Shelter Records against Petty in local courts. (Billboard, June 9, 1979).

Creditors of Petty have been requested to meet before Judge Ashland June 19 at 8:30 a.m.

Petty's debts include wages due of $438.72, U.S. taxes of $42.48, state taxes of $64.93 and unsecured creditors who are owned $576,396.33. The majority of the listed creditors are shown as being owed "unknown" amounts.

Among unsecured creditors known amounts are Electrosound, North Hollywood, $3,250; Cherokee Recording, $2,158; Sound City, $31,068; BMI, $40,000 (estimated); Shelter Records, $115,239 (disputed); and ABC Records, $373,379 (disputed).

In listing his assets Petty shows the following: real property, $200; cash on hand, $36; deposits in banks, Home Savings and Loan and Credit Union, $24,735; household goods, $6,775; wearing apparel, $114; autos, $7,000; business equipment, $4,581; contingent and unliquidated claims, $7,235; and interests in partnerships, $5,969.

Publisher Sues Over Pop Song

LOS ANGELES—Stone Diamond Music and Motown Records charge Dick Griffey, doing business as Dick Griffey Productions, Solar Records, RCA Sales Corporation, Art Posey and Josef Powell, doing business as Art Josef Music, Melvin M. Ragin, Sonny Burke and the group Whispers, and Wah Watson Music and Free Delivery Music, with infringing the song, "We're Almost There."

In a local Federal District Court action the plaintiffs state that Eddie and Brian Holland copyrighted the song through Gold Forever Music, which in turn appointed Stone Diamond to handle administration and renewals. The pleading seeks $100,000 exemplary damages and accounting.

The court is asked to enjoin the defendants from using the song "(Let's Get) All The Way" which it alleges was illegally copyrighted by Solar and Griffey in 1978.

'Empire' Film Track 1980 RSO Release

LOS ANGELES—RSO Records will release the soundtrack to "The Empire Strikes Back," the sequel to "Star Wars" early in 1980. The release signifies the beginning of the long-term arrangement for worldwide distribution of Music For Films that resulted in the agreement between Stigwood International, Ltd. and Lucasfilm, Ltd. (Billboard, June 16, 1979).

Lifelines

Marriages

Muddy Waters (McKinley Morganfield) to Marva Jean Brooks, June 9 in Chicago. Groom is the 64-year-old bluesman who records prolifically.

* * *

Karen Robbins, salesperson for CBS Records in Portland, Ore., to Steve Bjorkman in Portland, June 9.

Births

Daughter, Megan Carole, to Linda and Mike Curb in Los Angeles June 12. Father is the veteran West Coast producer and label chief who also serves as lieutenant governor of California.

Deaths

Jock Ordean, 63, featured several years as solo alto saxophonist with Stan Kenton's early orchestra, in Bakersfield, Calif., recently after a lengthy illness during which his leg was amputated. An Ohioan, he spent most of his life in California as a musician.

* * *

William C. "Bill" Rank, 74, noted jazz trombonist, May 21 in Cincinnati. He made numerous records with Bix Beiderbecke, and performed with the Joan Goldkette Orchestra before moving to California in the 1940s to toil as a staff musician at Paramount Studios. He is survived by his widow, a son, daughter, brother and six grandchildren.

* * *

Hayden L. Causey, 58, guitarist featured with Harry James in the 1950s and leader of his own jazz group, recently in Los Angeles.

* * *

Ruby Raksin, 62, arranger and composer who was employed in motion picture, radio and television studios in Los Angeles for more than three decades, last month in Los Angeles. He is survived by two children, Wendy and Will, and his brother, composer David Raksin, composer of "Laura" and numerous other film scores.

* * *

Nat Vincent, 89, who composed "I'm Forever Blowing Bubbles," "When The Bloom Is On The Sage" and other songs, June 6 in Los Angeles. A member of ASCAP since 1922, Vincent was a Kansas Ottian who worked in vaudeville, demonstrated songs in dime stores and operated publishing firms in his long career in music.

* * *

Alton Redd, 75, pioneer New Orleans jazz drummer, in Los Angeles June 7. He had led his own band, toured Europe with Kid Ory and worked at Disneyland many years, recording occasionally through the decades. He is survived by his widow, a daughter, Vi Redd, alto saxophonist; son, drummer Buddy Redd, six grandchildren and two great-grandchildren.

* * *

William Richi, 43, New York retail executive, found dead at his home June 11. For five years he managed King Karol's Third Avenue store, and he previously was with Korvettes.

* * *

Vernon Brown, 72, trombonist noted for his solos with the Benny Goodman orchestra and for his numerous records, in Los Angeles last month.

John P. Clatch, 51, of a heart attack in Wilmington, Del., May 26. He was for many years a trombone player in Sammy Kaye's "Swing and Sway" dance orchestra.

* * *

Nat Lieberman, 58, SESAC's vice president of licensing, in New York. He joined SESAC in 1967 as collections manager.

* * *

Alvin Thomas Jr., 49, pianist who accompanied Sarah Vaughan and recorded jazz disks with James Moody, Philly Joe Jones and Al Grey, in Philadelphia May 22 of a heart attack while on his way to a job.

New Companies

Nouveau Monde Promotions Ltd. formed by Maye Hampton James as an independent promotion company, representing such artists as Chic Chanson, Linda Evans and Utland McCullough. Address: 1500 Broadway, New York 10036. (212) 398-0511.

* * *

Lourie-Miller Management formed by Miles Lourie and Alan L. Miller as a personal management organization. Lourie will be primarily in New York while Miller will be in Los Angeles. Addresses: 344 West 71st St., New York 10023, (212) 595-4330; and 8740 Hollywood Blvd., Los Angeles 90069, (213) 652-7764.

* * *

Skyfield Music Publishing Co. formed as a subsidiary of Skyfield Productions with Joan Robb as director. Address: 928 Broadway, 7th floor, New York 10010, (212) 764-0749.

* * *

Pauline Conboy Ltd., a fashion *and design firm headed by Pauline* Conboy, to work on fashions and visuals for album covers, advertisements, publicity shots, stage performances, film, tv, video and video cassettes. Address: 66 Madison Ave., Suite 71, New York 10016. (212) 684-0422.

* * *

Cedarcrest Publishing Company formed by Harold Thomas, president, for the purpose of publishing and promoting gospel music. Address: P.O. Box 41034, Dallas 75241. (214) 376-5833.

* * *

Keylock Records formed as a full service independently distributed record label specializing in disco, r&b and Top 40. Executive vice president is Wally Roker. Label began operations several months ago as Key Records with disco single, "Get Another Love" by Chantal Curtis. Address: 250 West 57th St., New York, N.Y. 10019. (212) 247-1800.

* * *

Mel-Day Music, formed as a division of Melvin Simon Productions, top independent film production company. The new publishing firm's first signing is Bill Wray, who wrote and performed most of the songs in "TILT," a Simon Productions film released by Warner Bros. Pictures with a soundtrack on MCA. Address: 1209 N. Kings Road, Los Angeles 90069, (213) 656-7664.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/23/79 Number of LPs reviewed this week 40 Last week 37

Spotlight

WINGS—Back To The Egg, Columbia FC36057. Produced by Paul McCartney, Chris Thomas. [illegible] with an album that is [illegible] Lindisfarne [illegible] little more eccentric to some hearing than plentiful. The album features [illegible] are to be recognized as one of his greatest. The arrangements through are interesting, incorporating a variety of styles. Wistful, sweet, and tender support is provided [illegible] Rockestra theme" [illegible] latter the latter two during Wings' [illegible] The highlight [illegible] mental playing by all on the band that gives the impression of a live collection. That sound is [illegible] to see you. Here.

Best cuts [illegible]

Dealers [illegible]

ABBA—Voulez Vous, Atlantic SD16000. Produced by Benny Andersson, Bjorn Ulvaeus. [illegible] LP [illegible] ment Abba's American popularity which was established through last year's [illegible] The Album. Missing the mid-year's Eurovision, what the band has all but invented and perfected [illegible] Abba's [illegible] disco's [illegible] perfection. European pop sentiments and a [illegible] pop [illegible] appealing to a broad demographic. With a heavy emphasis on the group's charming vocal harmonies, this LP is not so much an advance as a culmination of Abba's previous musical achievements.

Best cuts [illegible]

Dealers [illegible]

WHO—The Kids Are Alright, MCA211005. John Entwistle is musical director. [illegible] about the Who. With [illegible] about one of the most famous bands of the [illegible] recorded during the group's [illegible] the [illegible] Who's [illegible] Pete Townshend [illegible] stick numbers like "I'm [illegible] Generation" [illegible] Kids Are Alright" [illegible] of recordings [illegible] The [illegible]

Best cuts [illegible]

Dealers [illegible]

THE CARS—Candy O, Elektra 5E507. Produced by Roy Thomas Baker. [illegible] stick numbers like "It's All I Can Do" to raucous rockers like "Got A Lot On My Head" all pushed by the Cheap guitar [illegible] beyond a [illegible]

Best cuts: "Let's Go" (the single) "It's All I Can Do" "Double Life" "Dangerous Type" "Night Spots" [illegible]

Dealers [illegible]

Pop

NICK GILDER—Frequency, Chrysalis CHR1219. Produced by Peter Coleman. [illegible] the [illegible] with [illegible] the last LP to gold. The themes again include sex and [illegible] on the streets.

Best cuts [illegible]

Dealers [illegible]

AMERICA—Silent Letter, Capitol SO11798. Produced by George Martin. [illegible] on Warner Bros. as a duo with Dan Peek leaving [illegible] Now [illegible] and [illegible] Peek's [illegible] and engineer.

Best cuts [illegible]

Dealers [illegible] strength.

WILLIE NELSON & LEON RUSSELL—One For The Road, Columbia KC236064. Produced by Willie Nelson, Leon Russell. [illegible] presentation [illegible] and [illegible] Nelson's [illegible] Russell's [illegible] strength.

Best cuts [illegible]

Dealers [illegible]

Soul

NORMAN CONNORS—Invitation, Arista AB4216. Produced by Norman Connors. [illegible] Connors [illegible] impress-ive and delivered at breakneck speed. But while the [illegible] Connors [illegible] Dixon Land, "I Have A Dream" Pangston [illegible]

Best cuts [illegible]

Dealers [illegible]

LARRY GRAHAM WITH GRAHAM CENTRAL STATION—Star Walk, Warner Bros. BSK3372. Produced by Larry Graham. [illegible] Graham [illegible] Graham's [illegible] Graham's [illegible] Graham's

First they gave you
SOMETHING TO LOVE...
Then, a taste of
TOGETHERNESS...
And now
DEVOTION,
the smash new album from

L·T·D

L.T.D. DEVOTION SP 4771 **ON A&M RECORDS & TAPES**

Includes the single "Dance 'N Sing 'N."

Executive Production: L.T.D. Produced by Bobby Martin for Bobby Martin Productions Management: Tentmakers

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LIVE AT THE HO

"Ask anyone who was there. It

Two records of live Mangione classi[cs] [sp]ecially

ANGIONE
LYWOOD BOWL

s truly an evening of Magic."

aged and priced. On A&M Records and Tapes.

Frannie Golde. You're there at the beginning.

"Frannie" Her debut album on Portrait® Records and Tapes. Featuring the single "Here I Go."

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 6/23/79

Number of singles reviewed this week 112 Last week 87

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Pop

HOT CHOCOLATE—Going Through The Motions (3:54); producer Mickie Most, writer E Brown, publisher Finchley ASCAP Infinity 50016 From a forthcoming album of the same title Hot Chocolate comes up with a strong followup to Every I s A Winner A catchy beat is propelled by pulsating bass and guitar lines and a dominant synthesizer Vocals are another asset

THE WHO—Long Live Rock (3:58); producer not listed writer Peter Townshend publisher Towser Tunes BMI MCA 41053 Culled from the Who's new "The Boys Are Alright" double LP soundtrack "Long Live Rock" is a festive uptempo number celebrating the virtues of rock Powerful vocals, guitars and a steady drum beat drive home the point

PATTI SMITH GROUP—Frederick (3:01); producer Todd Rundgren, writer P Smith, publisher Ninja Arista AS0427 Smith's fiery and dynamic vocals are out in front on this melodic track that sounds very similar to "Because The Night" Standout guitar riffs are unrelentless as is Smith's energy

THE CARS—Let's Go (3:32); producer Roy Thomas Baker writer Rick Ocasek, publisher Elektra BMI Elektra L 46063 A The Cars scored two Top 40 hits off their debut album last year "Just What I Needed" and "My Best Friend's Girl" This catchy midtempo number has the same sassy rock sound driven by guitar and punctuated by handclaps

recommended

THE CHARLIE DANIELS BAND—The Devil Went Down To Georgia (3:35); producer John Boylan writers C Daniels, F Edwards J Marshall C Hayward T Crain, T DiGregorio publisher Hat Band BMI Epic 850700

AIRBORNE—That's Where My Love Goes (3:15); producer Keith Olsen writers D Zychek, B Hill publishers No Gags We're Prose BMI Columbia 311011

JOHN TRAVOLTA—Sandy (2:30); producer John Farrar writers L St Louis, S Simon publishers Stigwood-Unichappell Ensign BMI RSO930

BADFINGER—Lost Inside Your Love (2:39); producer David Malloy writer Tom Evans publisher Dung ASCAP Elektra E46022A

DOUCETTE—Nobody (3:27); producer John Ryan writers J Doucette D Maxwell publisher Champignon ASCAP Mushroom M7042

VOYAGER—Halfway Hotel (3:58); producer Gus Dudgeon writer P French publisher Panache ASCAP Elektra E46055A

JAPAN—Life In Tokyo (3:30); producer Giorgio Moroder writers David Sylvian Giorgio Moroder publishers Chadwick Nomis Anola America BMI Ariola 7756

TEAZE—Stay Here (3:36); producer Myles Goodwyn writers M Bradac M Kozak, publisher Crescent Rags to Riches CA PAC Capitol P4737

CAMILLO—She Takes The Night (3:15); producer Jimmy Douglass writers Frank Camillo Luke Spagnuolo publishers Kyanos Cantos Vindaloo ASCAP Atlantic 3589

THE GUESS WHO—Sweet Young Thing (3:49); producer The Guess Who writers J Kale V Masters D McDougall K Winter publishers Prairie Sun PRO-Slalom BMI Hilltak HT7807 (Atlantic)

HOT—Taking My Love For Granted (3:00); producers Gordon Ivey Terry Woodford writers Eddie Brown, Jet Lukes publisher Tavee BMI Big Tree BT-16134 (Atlantic)

PAUL KORDA—Out Of Gas (2:30); producers Paul Korda Richard Digby Smith writer Paul Korda publisher Rock main Transport BMI RCA JH11845

Soul

BARRY WHITE—It Ain't Love, Baby (Until You Give It) (3:30); producer Barry White writer Barry White P Pauls publisher Seven Songs-Bo-Dawe BMI unlimited Gold ZS81404 (CBS) A funky female vocal intro replaces the patented White opening rap on his latest single which is aimed a bit more overtly at the disco market than some of his recent releases The saucy instrumentation really cooks

TAVARES—Let Me Heal The Bruises (3:40); producer Bobby Martin, writer Sam Dees publisher Unichappell BMI Capitol P4738 As a followup to "Never Had a Love Like This Before," Tavares changes the pace to a sensuous love ballad, highlighted by the graceful lead vocal and top notch harmonies

recommended

MILLIE JACKSON—A Moment's Pleasure (4:12); producers Brad Shapiro, Millie Jackson, writer George Jackson, publisher Muscle Shoals Sound BMI Spring SP197 (Polydor)

THE TRAMMPS—Teaser (3:30), producer Norman Harris writers Norman Harris, Ron Tyson Allan Felder, publisher Six Strings BMI Atlantic 3573

BILLY PAUL—I Gotta Put This Life Down (3:30); producers Billy Paul, Ed Green, writers C Gilbert, E Green, publisher Mighty Three BMI Philadelphia International ZS8 6199 (CBS)

ROY AYERS—Love Will Bring Us Back Together (3:28); producer Roy Ayers, writer R Ayers, publisher Roy Ayers Ubiquity ASCAP Polydor PD14573

JR. WALKER—Back Street Boogie (4:07); producer Norman Whitfield, writer N Whitfield, publisher May Twelfth-Warner Tamerlane BMI Whitfield WHI 8861 (WB)

Country

DAVE & SUGAR—Stay With Me (2:38); producers Jerry Bradley and Dave Rowland writer Jimmy Pennington publisher Chinnichap BMI RCA JH11654 Flanked by powerful drum support and electric guitar the trio's vocal efforts soar with this energized number Highlighting steel and drum solos accentuate as the trio blends efforts with a mix of solo vocals

VERN GOSDIN—All I Want And Need Forever (3:29); producer Barry K Paxton writer Dennis B Payne publisher Gary S Paxton Pub BMI Elektra E46067 This warm and entrancing love ballad provides Gosdin with an excellent interpretative effort instrumentation is creatively effective utilizing harmonica and acoustic guitar as a base from which to build orchestrated climaxes

JANIE FRICKE—Let's Try Again (3:33), producer Billy Sherrill writer Thomas Catherine Tevis Reid Jones, BMI Columbia 11-10911 Fricke pulls out the stops on this torchy ballad LP and sounds just the person to get together again if it did not take one emotive performer Stylistically classed with a backdrop of flowing strings guitar, piano and drums

GEORGE JONES—Someday My Day Will Come (2:30), producer Billy Sherrill writer T Hargrett publisher Tree/Red Lion, BMI Haywood publisher Avadon BMI Epic 8-50284 Jones' powerful production continues in the fine country feeling of the ballad Accents of guitar, pedal steel and acoustic go Let coupled with mixed under background vocals allow Jones authentic country inflections to shine

DAVID ROGERS—You Are My Rainbow (2:28), producer Dave Burgess writer Garland Sanders Kit Bannon publisher Warner Tamerlane, BMI WB Music ASCAP Republic 042 A light hearted paean to the woman who has turned his rain to rainbows finds Rogers a chance to show off his singing talents Lively percussion lead guitar and chorus vocals keep the pace rolling

MEL McDANIEL—Play Her Back To Yesterday (3:05); producer Johnny MacRae writers H Morrison/M Hughes publisher Music City ASCAP Capitol P4740 Memories on a jukebox are the theme of this easy moving song Fiddle steel piano and sing along chorus underscore the lyric that is full of reminiscences of days gone by

recommended

RAY PILLOW—Super Lady (2:16); producer Eddie Kilroy writers Ray Pillow/Larry McFaden publisher Twitty Bird BMI MCA 41047

GARY STEWART—Mazelle (3:11); producer Roy Dea, writer Russ Kirkpatrick publisher Frank & Nancy, BMI RCA JH11623

FARON YOUNG—Second Hand Emotion (3:19), producer Eddie Kilroy, writers Charlie Black/Rory Bourke; publishers Trichappell SESAC Chappell ASCAP MCA 41046

WOOD NEWTON—Julie (Do I Ever Cross Your Mind?) (2:45); producer Even Stevens, writers Randy DuBois/Tim DuBois Wood Newton publishers DebDave Briarpatch BMI Elektra 46059

TOMMY CASH—When The Lovin' Starts (2:15); producer Larry Butler writers Curly Putman Sonny Throckmorton Don Gook publishers Tree BMI Cross Keys ASCAP Monument 45266

JOHN DENVER—Garden Song (2:38); producer Milton Okun writer Dave Mallett, publishers High Road/Cherry Lane ASCAP RCA JH11647

AVA BARBER—Even A Fool Would Let Go (2:55); producer Dean Kay, writers Kerry Chater/Tom Snow, publisher Unichappell BMI Ranwood 1089

BILLY LARKIN—Every Night (2:47); producer Jerry Gillespie writer Layng Martine, Jr publisher Ray Stevens, BMI Mercury 56065

RICKY SKAGGS—Could You Love Me One More Time (2:55), producer Unlisted, writers Carter Stanley, publisher Fred Rose BMI Sugar Hill 455706

IRIS LARRATT—You Can't Make Love To A Memory (3:12), producer Andy Dimartino writer Ron Jankowski, publisher Dynabrasil ASCAP Infinity 50015

RON SHAW—One And One Make Three (2:45), producer Gary Brandt, writer Ron Shaw, publisher Pacific Challenger, BMI Pacific Challenger 1635

DONNIE HUFFMAN—Doctor, Can You Mend A Heartbreak (3:09), producer Lil Allen, writer Donnie Huffman, publisher Big Swamp, BMI Phase 2654

PAUL OTT—A Salute To The Duke (time unlisted), producer Fred Foster writer Fred Foster Paul Carruth publisher Combine BMI Elektra (no number)

Disco

LOVE DE LUXE WITH HAWKSHAW'S DISCOPHONIA—Here Comes That Sound Again (3:48), producer Alan Hawkshaw Steve Gilston, writer Alan Hawkshaw publishers Hawkshaw, Al Gallico Gnatt & Eddie Blackwood BMI Warner Bros WBS 8839 This infectious track alternates between a rather raucous rhythmic track and slick string laden passages The contrast is what makes this single work

recommended

BAZUKA—(C'est) Le Rock (3:42); producers Tony Camillo Cecile Barker writer Tony Camillo publisher Barcom BMI Venture V110

DADDY DEWDROP—The Real Thing (7:40); producer Pardo Jones writer Lu Janis publisher Mispris Unart BMI Inphasion TKD153A (T K)

Adult Contemporary

JOHNNY MATHIS—Begin The Beguine (3:56); producer Jack Gold writer C Porter publisher Harms ASCAP Columbia 311001 Mathis goes disco on this venerable Cole Porter classic Jack Gold's production is danceable and brassy, but still doesn't overshadow Mathis' excellent vocal which is wisely positioned upfront in the mix

recommended

TONY ORLANDO—Sweets For My Sweet (3:57); producers Hank Medress, Dave Appell, writers Doc Pomus, Mort Shuman, publishers Rightsong/Tro BMI Casablanca NB991DJ

ENGELBERT HUMPERDINCK—A Much, Much Greater Love (3:55); producer Joe Diamond, writers A Bernstein R Adams publisher Silver Blue ASCAP Epic 850732

First Time Around

THE KNACK—My Sharona (3:58); producer Mike Chapman, writers D Fieger, B Averre, publishers Eighties Music/Small Hill ASCAP Capitol P4731 Debut single from this highly touted quartet is an energetic rocker with a subtle melody line Guitar, bass and drums back the lead vocal

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week, recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 64

BILL QUATEMAN—Just Like You, RCA AFL2879. Produced by Dee Robb. This is Quateman's most satisfying album to come time His writing is sharper his guitar more noticeable and the arrangements encompass rock and r&b textures Among the luminaries contributing are Michael McDonald, Ned Larsen Jeff Baxter Valerie Carter Buzz Feiten David Hungate and Steve Porcaro **Best cuts:** "Didn't Have The Heart," "It's Alright" And The Night Goes On Forever

FCC—Baby I Want You, Free Flight AHL13405 (RCA). Produced by Clayton Ivey, Terry Woodford. Free Flight's first mainstream rock release features this five man outfit which calls itself Funky Communication Committee The arrangements employ r&b influences and the tasty string and horn parts gives the material a funky base Vocals are strong and carry the album **Best cuts:** "Shot From The Saddle," "Baby I Want You"

CHOPPER, Ariola SW50049. Produced by Jeff Barry. Chopper is a five man rock outfit that plays melodic rock n'roll Spearheaded by lead vocalist/guitarist George Legion, the band tightly fuses sharp punchy guitar riffs with Kim Bullard's keyboards for a rhythmic sound All cuts are originals with the exception of Nils Lofgren's "Beggar's Day" Noted producer/writer Jeff Barry is the guiding light behind the band **Best cuts:** "Keep The Ball Rollin'," "Abalma," "Beggar's Day," "I'll Hold On To You"

YELLOW MAGIC ORCHESTRA, Horizon SP736 (A&M). Produced by Haruj Nomura. Japanese group is in the forefront, fangerine Dream with emphasis on spacy synthesizers and electronic effects A vocal pops up in one song, but the album is primarily progressive in nature **Best cuts:** Pick your own

soul

MELBA MOORE—Dancin' With Melba, Arista BDS5720. Produced by Gene McFadden, John Whitehead, Victor Carstarphen, Van McCoy. McFadden and Whitehead, hot with their current single "Ain't No Stoppin' Us Now" co-wrote and co-produced two of the best cuts here, "Standing Right Here" and "Promised Land" Richie Rivera did the disco mixes on the songs which are targeted at the dance floors more than on any previous Moore LP **Best cuts:** Those cited plus "Make Me Believe In You" (written by Curtis Mayfield)

ORIGINALS—Come Away With Me, Fantasy F9577. Produced by the Originals. Five of the six cuts on this LP are midtempo rhythmic tracks written by such notables as Lamont Dozier Gene Page and Rodgers and Hart (the venerable "Blue Moon," a recent 12 inch disco disk) The LP also includes one lovely ballad, "Stay (With Me)" with a beautiful string arrangement, in addition to the more disco oriented tunes **Best cuts:** "Jezebel," "While The Cat's Away," "Stay (With Me)," "Blue Moon"

BROWNIE McGHEE & SONNY TERRY—Storyville SLP4007. Produced by Karl Emil Knudsen. This duo has been performing together through four decades. McGhee with his guitar and Terry with his nervous, frenetic harmonica They sing the blues well as this taping from 1971 in Copenhagen confirms There's a rare unaffected appeal to this music as the very roots of jazz are exposed **Best cuts:** "Two Points Of View" "Midnight Special"

country

SAMMI SMITH—Girl Hero, Cyclone CYS2000. Produced by Johnny Morris. Smith draws from the writing team of T Skinner and J L Wallace, whose penning of "What A Lie" brought her a strong single Production effectively accentuates the strength of Smith's interpretations via electric guitars horns and piano for ballads and uptempo, driving numbers **Best cuts:** "What A Lie," "The Letter," "For The First Time In My Life" "Affair"

jazz

RALPH MacDONALD—Counterpoint, Marlin 2229. Produced by Ralph MacDonald, William Eaton, William Salter. The popular percussionist covers all the bases on these six cuts, delivering a variety of tunes and tempos with Grover Washington aboard as guest saxophonist But one questions the need of vocals **Best cuts:** Your choice

RON CARTER—Parade, Milestone M9088. Produced by Ron Carter. Top ranked bassist employs Chick Corea, Joe Henderson, Tony Williams, Urbie Green, Frank Wess and other superior musicians backing him on these six tracks, all but one composed by Carter And yes, the leader performs on piccolo bass as well as the larger acoustic bull fiddle It all comes off as contemporary jazz of the highest caliber **Best cuts:** "Tin derboa" "Parade"

THE DANNY STILES FIVE—In Tandem Into The '80s, Famous Door HL126. Produced by Harry Lim. Trombonist Bill Watrous shares honors with the leader's trumpet and flugelhorn on six entertaining tracks. Bobby Rosengarden and Butch Miles alternating on drums Stiles is, of course, one of the ever exciting horn men in New York who remains underrated on vinyl **Best cuts:** "Cocktails For Two" "I'll Never Stop Loving You"

ART PEPPER—Today, Galaxy GXY5119. Produced by Ed Michel. Long time alto sanist Pepper pops up with six invigorating instrumentals backed only by rhythm—Cowell, McBee, Haynes and, on but one track, Kenny Nash It's a delightful mix of standards and originals and confirms Pepper's skills, in a boppish vein **Best cuts:** "Lover Come Back To Me," "Miss Who?"

DIZZY GILLESPIE—Manteca, Pickwick Quintessence QJ25211. Reissue produced by Gene Norman. Taken from 1946-47 RCA masters, this historically important LP reactivates nine memorable performances by Diz when he was leading an ill-fated big band in which the legendary Chano Pozo was percussionist Gillespie had a lot of fire, a lot of originality in those days and these tracks helped change the course of jazz **Best cust:** "Manteca," "Two Bass Hit," "Good Bait."

Soul Sauce

Vibes Good At Philly's BMA Meet

By JEAN WILLIAMS

PHILADELPHIA The vibes were mostly positive among the more than 1,000 persons attending the Black Music Assn.'s first Founder's Conference here.

Many were smiling, stating "There's hope for blacks in the music industries and BMA will help us get our share of the multibillion dollar pie."

Then here were those who remained a bit skeptical maintaining "This is just the first year. We'll wait until next year to see what happens."

And there was another group of skeptics who whispered "Look at the people in charge; this is going to be another National Assn. of Radio & Television Announcers (NATRA). This comment was not meant to be complimentary.

But unlike the last few NATRA conventions this reporter attended, the majority of the conference attendees appeared to be onhand to learn, share their knowledge of their particular segment of the industry and the overall feeling was one of total unity. In addition, also unlike NATRA, the sessions were extremely well attended with some sessions overflowing.

It is true that some of the organizers were a part of the NATRA hierarchy but this reporter finds no problem with that as long as the objective is uplifting and strengthening the position of black music and keeping egos where they belong, in the background.

Many of the former NATRA leaders should contribute to the running of BMA. After all, who knows better than this group the mistakes that can easily be made in operating an organization and they are "hopefully" better equipped to avoid some of the hazards. On the other hand, there is some new blood at the top level of BMA, which is a positive move that should give the organization balance.

The organizers of the conference took great pains and care in packaging the event. They attempted to cover as much territory as possible in a short period of time, they called in some of the most knowledgeable individuals in the music and broadcasting industries for dissemination of information.

Mary Mason, convention coordinator, is to be commended for pulling together a first class conference and she maintained, as much as humanly possible, an element of smoothness throughout. She should wear the title of "Miss Cool."

The topic that topped the list for hard conversation prior to the convention that some voiced a large degree of apprehension concerning Mason, saying that "she is too difficult to deal with."

But it would be extremely hard to even those people not to applaud her for a job well done. A couple more sessions like Mary Mason and he welcome in the black music industry.

But above the activities there were four concurrent, which split the gathering from time. The decision the limited time allotted it could not much done.

Unfortunately those many people attending where the interest extended beyond one area and they

(Continued on page 71)

JUNE 23, 1979, BILLBOARD

Billboard® SOUL SINGLES™ For Week Ending 6/16/79

Billboard Hot Soul Singles®

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST
1	1	7	RING MY BELL—Anita Ward
2	2	6	BOOGIE WONDERLAND—Earth, Wind & Fire With The Emotions
3	3	9	HOT STUFF—Donna Summer
4	7	12	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead
5	5	8	WE ARE FAMILY—Sister Sledge
6	6	11	I WANNA BE WITH YOU—Isley Brothers
7	4	13	SHAKE—Gap Band
8	13	8	CHASE ME—Con Funk Shun
9	9	13	DO YOU WANNA' GO PARTY—KC & The Sunshine Band
10	8	9	BUSTIN' OUT—Rick James
11	10	14	REUNITED—Peaches & Herb
12	20	7	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls
13	18	10	LET ME BE GOOD TO YOU—Lou Rawls
14	16	8	JAM FAN—Bootsy's Rubber Band
15	15	8	DON'T GIVE IT UP—Linda Clifford
16	17	8	ANYBODY WANNA' PARTY—Gloria Gaynor
17	12	13	GOOD, GOOD FEELIN'—War
18	14	16	YOU CAN'T CHANGE THAT—Raydio
19	11	20	DISCO NIGHTS—G.Q.
20	22	9	NIGHT DANCIN'—Taka Boom
21	28	9	MEMORY LANE—Manny Riperton
22	29	9	IF YOU WANT IT—Natalie
23	31	9	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills
24	32	5	MUSIC BOX—Evelyn "Champagne" King
25	33	5	IT'S TOO FUNKY IN HERE—James Brown
26	24	22	SHAKE YOUR BODY—The Jacksons
27	19	17	FEEL THAT YOU'RE FEELIN'—Maze
28	36	6	I'M A SUCKER FOR YOUR LOVE—Teena Marie
29	49	4	BAD GIRLS—Donna Summer
30	30	8	EYEBALLIN'—Heatwave
31	51	3	TURN OFF THE LIGHTS—Teddy Pendergrass
32	25	12	READY OR NOT—Delbert Hammond
33	27	15	DANCE WITH YOU—Carrie Lucas
34	21	19	HOT NUMBER—Foxy
35	23	18	IN THE MOOD—Tyrone Davis
36	35	8	I JUST WANNA' DANCE WITH YOU—Dramatics
37	35	8	I JUST WANNA' DANCE WITH YOU—Dramatics
38	37	7	FOXY LADY—Larry Graham with Graham Central Station
39	43	10	SAY WON'T CHA—Chocolate Milk
40	50	4	WHEN YOU WAKE UP TOMORROW—Cando Station
41	48	7	WHY LEAVE US ALONE—Four Special
42	52	5	BEST BEAT IN TOWN—Switch
43	38	11	MR. ME, MRS. YOU—Crome De Coco
44	39	8	EVERYBODY UP—Ohio Players
45	55	5	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry
46	46	6	ROCK 'N' ROLL—Atlantic Starr
47	40	10	RAISE YOUR HANDS—Brick
48	58	5	RADIATION LEVEL—Sun
49	59	4	CAN'T SAY GOODBYE—Bobby Caldwell
50	60	4	SORRY—Natalie Cole
51	47	13	WALK ON BY—Average White Band
52	34	19	I BELONG TO YOU—Rance Allen
53	56	6	SHOULDA' GONE DANCIN'—High Inergy
54	64	4	I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick
55	NEW ENTRY		GOOD TIMES—Chic
56	66	3	CRYING—Instant Funk
57	67	4	HOW COULD YOU BREAK MY HEART—Bobby Womack
58	63	5	I JUST KEEP THINKING ABOUT YOU BABY—Tata Vega
59	69	4	I'VE GOT THE NEXT DANCE—Deniece Williams
60	62	4	CAN'T DO WITHOUT LOVE—Whispers
61	70	4	RIDIN' HIGH—Parlet
62	72	3	GEORGIE PORGY—Toto
63	73	4	HAPPY RADIO—Edwin Starr
64	80	2	CRANK IT UP—Peter Brown
65	65	4	HOT FOR YOU—Beaumont
66	76	3	LIGHT MY FIRE—Ben Stewart
67	77	3	THE BOSS—Diana Ross
68	78	3	GROOVIN' YOU—Harvey Mason
69	68	6	TRUST ME, D. J.—D. J. Rogers
70	53	10	BAD FOR ME—Dee Dee Bridgewater
71	81	2	DOING THE LOOP DE LOOP—Lenny Williams
72	54	7	YOU NEVER KNOW WHAT YOU'VE GOT—Bob & Lindas
73	83	2	ARE YOU BEING REAL—Bar Kays
74	57	7	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer
75	85	2	DANCE "M" SING "M"—LTD
76	61	7	MORNING DANCE—Spyro Gyra
77	87	2	SUPER SWEET—Marilyn Piper
78	88	2	DR. ROCK—Captain Sky
79	82	4	I CAN DANCE ALL BY MYSELF—Dorian & Dotson
80	90	5	LEAD ME ON—Maxine Nightingale
81	NEW ENTRY		WHERE DO WE GO FROM HERE—Enchantmen
82	84	2	DANCE SING ALONG—Freedom
83	NEW ENTRY		I LEAVE YOU STRONGER—Sweet Thunder
84	NEW ENTRY		FIRECRACKER Mass Production
85	NEW ENTRY		I THOUGHT OF YOU TODAY—Randy Brown
86	86	3	SOMEONE OUGHT TO WRITE YOU A LOVE SONG—Orangutan
87	NEW ENTRY		FEELIN THE LOVE—Gene Christopher
88	75	12	LOST IN LOVING YOU—McCrarys
89	93	2	CUBA—Gibson Brothers
90	NEW ENTRY		COUNT THE DAYS—B. Wilson
91	91	3	WHEN YOU'RE YOUNG AND IN LOVE—Stacey Lattisaw
92	74	3	MINUTE BY MINUTE—Doobie Brothers
93	71	7	FREAKY PEOPLE—Good Pleasers
94	79	12	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson
95	42	17	LOVE BALLAD—George Benson
96	41	15	THIS TIME I'LL BE SWEETER—Angela Bofill
97	95	4	GIVEN IN TO LOVE—Lakeside
98	26	20	IT MUST BE LOVE—Allen McGlass & Destiny
99	89	3	WHEN THE WHISTLE BLOWS—L.T. Flavour
100	94	4	EVERYBODY HERE MUST PARTY—Direct Current

BOOK REVIEW

More Tips For Amateur Tuners

"If They Ask You, You Can Write A Song," by Al Kasha and Joel Hirschhorn. To be published in August by Simon and Schuster, New York. Price unlisted.

LOS ANGELES—The authors have been collaborating for 15 years in conceiving music and lyrics for songs. Two of their works won Oscars.

Their book, designed to guide aspiring songwriters into the frenetic world of achieving chart standing and a resulting royalties bonanza, is well intended. But so are a dozen or more strikingly similar "how to" books which have crossed this reader's desk in the last quarter-century.

They drop scores of names casually, they cite hundreds of tunes which garnered big money for the writers, publishers and performing rights societies and they indicate they know all there is to know about the art of creating, promoting and popularizing a song.

But they fail to instruct the rookie writer how he can succeed with his songs. Nor can Debakey teach heart surgery with a book. Can a Guidry or a John show a superb athlete how to win 20 games on the mound, using only the printed word?

DAVE DEXTER JR.

Soul Sauce

• *Continued from page 70*

were unable to attend the other sessions.

Although the session moderators offered a synopsis in a general session, an excellent idea, it was impossible to convey the feeling, spirit and total results of the meetings.

And in still another area (BMA's hospitality making the attendees feel welcome), many forget that the first impression quite often determines how the registrants will feel about the organization and its convention.

BMA board members appeared to do their part in making the attendees feel the conference would not be productive without them.

However, BMA president Kenny Gamble, its vice president Ed Wright, Mary Mason or the other executives are generally not the first persons one meets. It's the hotel personnel and those manning the registration desk.

Hotel personnel are often forgiven for bad manners. One tends not to necessarily associate them with the organization renting space. But that for the most part does not apply to the registration personnel.

And that was one of the "major" problems.

While most were pleasant enough, with Marita Duvall of BMA standing out as possibly one of the most efficient persons to ever work at registering, there was one person who throughout the convention treated registrants like they were snakes.

This reporter heard so many complaints about BMA's Brian King, not believing that anyone would intentionally be so rude and "nasty" I decided to stand back and watch for a bit. I did—and the people were right. King is a poor representative for the Black Music Assn.

★ ★ ★

Remember . . . we're in communications, so let's communicate.

STREET SCENE—Mercury's Southside Johnny and the Asbury Jukes entertain at WMMR-FM Philadelphia's 10th anniversary on South St. before an estimated 100,000 partygoers including several rooftop observers.

COMMENTARY

The Pitfalls Of Crossover

• *Continued from page 1*

ing that that's their music to call themselves "crossover music" stations. The basic concept is that it is country, or it isn't country. It's all black or all white, and there's no gray area.

So if you're honest with your listeners, then play country music. And if you get a job on a rock station, to be honest with your listeners, you should play rock music. That's what they tuned in for.

Country radio will continue to grow in this direction until it's hurt. Then it will just have to either play country or change the format. It's possible that we have too many country stations. If that's the case, those country stations that hire individuals who are knowledgeable about country music will do best.

The greatest thing that could happen to the country music industry is that everybody be honest to themselves. Deejays who get jobs on country radio stations should only be those who like country music and know something about it. It's not the hardest thing in the world to learn. If they play any other format, they would have to learn a little about the history of that format.

Country music will get bigger and bigger—both in the U.S. and internationally because the leaders of the country music industry are working very hard at it.

It's a great industry, and I'm proud of what Nashville has done and what the Country Music Assn. has done. The CMA is the strongest music trade organization in the world. It had to be strong because we were once a minority music. We had closet listeners—people who wouldn't come right out and say they were listening to country because they thought it was beneath them.

Today, it's changed. The college students are all listening. Even many rock stars are listening. So, suddenly, we haven't got a stigma. We never really had one in the first place—it was just in people's minds.

By being honest to ourselves, and to our industry, we can assure a future for country music as solid and impressive as its past.

Wesley Rose is president of Acuff-Rose Publications. A past president of the Country Music Assn., he currently serves the organization as a director.

New Headquarters

NEW YORK—Boutwell Nieces artist-merchandiser for Kiss, Queen, Barry Manilow, Cheap Trick and Donna Summer, is moving his new headquarters in New York, effective May 1, at 251 Park Ave. S., New York 10010. In Los Angeles the company has recently moved to 8440 Santa Monica Blvd., Los Angeles 90069. (213) 650-4100.

Prizes Distributed

NEW YORK—A total of $15,000 is being distributed to 19 winners of ASCAP's first Foundation Grants To Young Composers.

Composers of all forms of music are represented. Top prize of $2,000 went to Anthony Kork. Martin Bookspan is director of the foundation grants and can be reached for more information at ASCAP's New York office.

Billboard SPECIAL SURVEY For Week Ending 6/23/79

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week TITLE Artist, Label & Number (Dist. Label)
★	2	6	BAD GIRLS Donna Summer Casablanca NBLP 7
2	1	18	WE ARE FAMILY Sister Sledge Cotillion SD 16
★	4	6	SONGS OF LOVE Anita Ward Juana JZ 35
★	12	2	WINNER TAKES ALL Jay Hawkins Warner Bros. BS 3
★	6	6	McFADDEN & WHITEHEAD McFadden & Whitehead Phila. Int'l. KZ 3
6	3	31	2 HOT Peaches & Herb Polydor PD 6
★	9	5	CANDY Con Funk Shun Mercury SRM 1
8	5	13	DISCO NIGHTS G.Q. Arista AB 4
★	NEW ENTRY		I AM Earth, Wind & Fire ARC/Columbia KC 3
10	10	9	GAP BAND Mercury SRM 1
11	11	11	INSPIRATION Main Ingredient RCA AFL1
12	7	20	BUSTIN' OUT OF L SEVEN Bar-Kays Mercury
13	13	5	SWITCH II Switch Gordy G7
14	8	10	ROCK ON Kayden Arista AB 4
★	20	7	ANY TIME, ANY PLACE Evelyn "Champagne" King RCA AFL1
16	15	29	DESTINY Jackson 5 Epic JE 3
17	17	6	HOT PROPERTY Heatwave Epic JE 3
18	14	11	THE MUSIC BAND War MCA MCA-3
★	25	3	STREET LIFE Crusaders MCA MCA 3
★	30	3	LET ME BE GOOD TO YOU Lou Rawls P.I.R. JZ 3
★	29	6	MINNIE Minnie Riperton Capitol SO 11
22	19	10	HOT NUMBERS Foxy Dash DSX 5
★	34	6	THE JONES GIRLS The Jones Girls P.I.R. JZ 3
24	24	7	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills 20th Century T 5
25	26	5	FEVER Roy Ayers Polydor PD 6
★	33	8	WILD & PEACEFUL Teena Marie Gordy G7
27	27	15	FEETS DON'T FAIL ME NOW Herbie Hancock Columbia PC 3
28	16	13	IN THE MOOD WITH TYRONE DAVIS Tyrone Davis Columbia JC 3
29	22	11	MUSIC BOX Earth, Champagne, King MCA MCA 3
30	21	9	PARADISE Grover Washington, Jr. Kudu KU 1
31	23	10	EVERYBODY UP Chic Atlantic SD 1
32	31	12	LET ME BE YOUR WOMAN Shirley Hilliard Epic JE 3
33	28	11	WHISPER IN YOUR EAR Natalie Cole Capitol SO 11
34	18	14	LIVIN' INSIDE YOUR LOVE George Benson Warner Bros. BS 3
★	NEW ENTRY		THE BOSS Diana Ross Motown M7 8
36	36	6	STONEHEART Birth Band Of The Hour HBOH
37	32	11	I LOVE YOU SO Natalie Cole Capitol SO 11
38	38	12	LOVE TALK Manhattans Columbia JC 35693
39	35	16	KNOCK ON WOOD Amii Stewart Ariola SW 50
40	40	10	THE MESSAGE IS LOVE Nona Hendryx Planet P 1
41	39	20	FUNK Parliament Casablanca NBLP 7
42	37	6	HEART STRINGS Eloy Arroyo United Artists UA-LA 9
★	41	10	DO IT! Whispers Soul Train NBLP 7
44	44	21	LOVE TRACKS Donna Summer Casablanca NBLP 7
★	55	11	IN THE PUREST FORM Mary Wilson Motown M8
★	56	10	SKYY Skyy Salsoul SZ 7
47	47	6	IN DANCELAND Dazz Band Motown M8
★	58	3	BAKA BOYZ Tony Brown Apple TW 5
49	48	4	BETTY TRAVELIN' IN THE WRIGHT CIRCLE Betty Wright Alston 4
50	43	18	SPIRITS HAVING FLOWN Bee Gees RSO RS 1
51	42	11	MORNING DANCE Spyro Gyra Infinity INF 9
52	52	13	MILKY WAY Sunfire A&M AFL1
53	46	19	ANGIE Angela Bofill Arista GRP 5
54	50	25	T-CONNECTION T-Connection Dash DSX 5
★	NEW ENTRY		WHERE THERE'S SMOKE Smokey Robinson Tamla T7 3
★	66	3	THE ADVENTURES OF CAPTAIN SKY Captain Sky Arista
57	54	15	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment Roadshow BRLP 7
58	49	13	IT'S ALRIGHT WITH ME Patti LaBelle Epic JE 3
59	57	3	BAD FOR ME Jee Lee Bridgewater Elektra 6E 1
60	60	24	HERE, MY DEAR Marvin Gaye Tamla T 3
61	62	27	CROSSWINDS Peabo Bryson Capitol ST 11
62	68	2	SHOTGUN III Shotgun MCA MCA 3
63	45	40	LIVE AND MORE Donna Summer Casablanca NBLP 7
64	53	10	C'EST CHIC Chic Atlantic SD 1
65	64	12	ALTON McCLAIN & DESTINY Alton McClain & Destiny Polydor PD 1
66	61	12	FEEL NO FRET Average White Band Atlantic SD 1
67	NEW ENTRY		DIONNE Dionne Warwick Arista AB 4
68	51	8	STARS Cameo Chocolate City D 1
69	69	8	GROOVIN' YOU Harvey Mason Arista AB 4
70	70	8	A MOMENT'S PLEASURE Millie Jackson Spring SP 1
71	71	11	TRY MY LOVE Stargard Epic JE 3
72	59	17	AWAKENING Natalie Mochet Warden Atlantic SD 1
73	73	2	INVASION OF THE BODY SNATCHERS Planet Patrol Casablanca NBLP 7
74	NEW ENTRY		BOOGIE WOOGIE DANCIN' SHOES Claudia Barry Chrysalis CHR 1
75	67	4	UNWRAPPED Denise LaSalle MCA MCA-3

FOR WEEK ENDING JUNE 23, 1979

Billboard HOT 100

Chart Bound

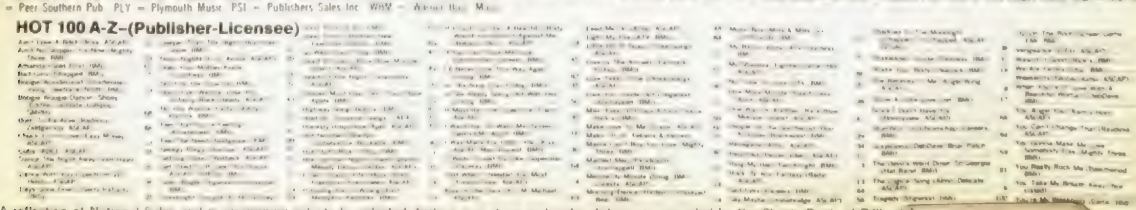
[illegible]

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	10	**HOT STUFF**—Donna Summer ● (Giorgio Moroder-Pete Bellotte) P. Bellotte H. Faltermeyer, R. Forsey, Casablanca 978	ALM
2	2	9	**WE ARE FAMILY**—Sister Sledge (Bernard Edwards, Nile Rodgers) N. Rodgers, B. Edwards, Cotillion 46250 (Atlantic)	WBM
★	3	7	**RING MY BELL**—Anita Ward (Frederick Knight) F. Knight, Juana 3422 (TK)	WBM
4	4	14	**JUST WHEN I NEEDED YOU MOST**—Randy Vanwarmer (Bill Newman) R. Vanwarmer, Beartracks 0334 (Warner Bros.)	ALM
★	11	5	**BAD GIRLS**—Donna Summer (Giorgio Moroder) D. Summer, D. Sodano, J. Esposito, E. Holen, Casablanca 987	ALM
★	6	14	**THE LOGICAL SONG**—Supertramp (Supertramp-Peter Henderson) R. Davies, R. Hodgson, A&M 2128	ALM
★	7	9	**CHUCK E'S IN LOVE**—Rickie Lee Jones (Lenny Waronker, Russ Titelman) R.L. Jones, Warner Bros. 8825	WBM
★	8	9	**SHE BELIEVES IN ME**—Kenny Rogers (Larry Butler) S. Gibb, United Artists 1273	CLM
★	10	7	**BOOGIE WONDERLAND**—Earth Wind & Fire ● with the Emotions (Maurice White & McKay) J. Lind, A. Willis, Arc 3-10956 (CBS)	ALM
★	12	10	**YOU TAKE MY BREATH AWAY**—Rex Smith (Charles, Caballe Stephen Lawrence) S. Lawrence, D. Hart, Columbia 3-10908	B-3
11	5	10	**LOVE YOU INSIDE OUT**—Bee Gees ● (Bee Gees, Karl Richardson, Albhy Galuten) B. M. R. Gibb, RSO 925	CHA
12	9	15	**REUNITED**—Peaches & Herb ▲ (F. Perren) D. Fekaris, F. Perren, Polydor MVP 14567	ALM
13	13	15	**ROCK 'N' ROLL FANTASY**—Bad Company (Bad Company) P. Rodgers, Swan Song 70119 (Atlantic)	WBM
★	16	8	**MINUTE BY MINUTE**—Doobie Brothers (Ted Templeman) M. McDonald, L. Abrams, Warner Bros. 8828	WBM
★	18	13	**MAKIN' IT**—David Naughton (Freddie Perren) D. Fekaris & F. Perren RSO 916	WBM
★	19	9	**I WANT YOU TO WANT ME**—Cheap Trick (Cheap Trick) B. Madison, Epic B-50680	CPP
★	20	6	**SHINE A LITTLE LOVE**—Electric Light Orchestra (Jeff Lynne) J. Lynne Jet 5057 (CBS)	B-3
18	14	19	**SHAKE YOUR BODY**—Jacksons ● (The Jacksons) B. Jackson M. Jackson, Epic 50656	CPP
★	24	6	**GOLD**—John Stewart (John Stewart) J. Stewart, RSO 931	CHA
★	23	9	**DANCE THE NIGHT AWAY**—Van Halen (Ted Templeman) E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8821	WBM
21	21	15	**GET USED TO IT**—Roger Voudouris (Michael Omartian) M. Omartian, R. Voudouris, Warner Bros. 8762	WBM
★	26	11	**WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN**—Dr. Hook (Ron Haffkine) E. Stevens, Capitol 4705	CPP
★	27	9	**AIN'T NO STOPPIN' US NOW**—McFadden & Whitehead ● (John Whitehead, Gene McFadden, Jerry Cohen) J. Whitehead, G. McFadden, J. Cohen, P.I.R. 3681 (Epic)	CPP
25	28	5	**I CAN'T STAND IT NO MORE**—Peter Frampton (Peter Frampton & Chris Kenner) P. Frampton A&M 2148	ALM
★	30	4	**DAYS GONE DOWN**—Gerry Rafferty (Hugh Murphy, Gerry Rafferty) G. Rafferty, United Artists 1298	CPP
★	31	7	**HEART OF THE NIGHT**—Poco (Richard Sanford Orshoff) P. Cotton MCA 41023	WBM
★	32	9	**YOU CAN'T CHANGE THAT**—Raydio (Ray Parker Jr.) R. Parker Jr., Arista 0399	WBM
★	33	6	**DOES YOUR MOTHER KNOW**—Abba (Benny Andersson Bjorn Ulvaeus) B. Andersson, B. Ulvaeus, Atlantic 3574	IBM-B-3
29	15	15	**DISCO NIGHTS**—G.Q. ● (Johnny Simpson, Brian Ray Flemming) E. Rahsaan Le Blanc, Arista 0388	CPP
★	35	5	**I WAS MADE FOR LOVIN' YOU**—Kiss (Tom Poncia) P. Stanley V. Poncia, D. Child Casablanca 983	ALM
★	34	8	**SHAKEDOWN CRUISE**—Jay Ferguson (Jay Ferguson & Ed Mashal) J. Ferguson, Asylum 46041	WBM
★	39	5	**DO IT OR DIE**—Atlanta Rhythm Section (Buddy Buie) Buie Cobb Hammond, Polydor BGO 14568	CPP
33	17	13	**GOODNIGHT TONIGHT**—Wings ● (Paul McCartney) P. McCartney Columbia 310939	B-3
34	22	15	**RENEGADE**—Styx (Styx) T. Shaw A&M 2110	ALM
★	43	5	**SHADOWS IN THE MOONLIGHT**—Anne Murray (Jim Ed Norman) R. Bourke, C. Black Capitol 4716	CHA
★	37	29	**DEEPER THAN THE NIGHT**—Olivia Newton John (John Farrar) T. Snow, J. Vastano MCA 41009	CPP
★	38	37	**HOT NUMBER**—Foxy (Foxy Jerry Masters) I. Ledesma, Dash 5050 (TK)	CPP
★	46	4	**PEOPLE OF THE SOUTHWIND**—Kansas (Kansas) K. Livgren, Kirshner 84284 (CBS)	WBM
★	58	3	**MAMA CAN'T BUY YOU LOVE**—Elton John (Thom Bell) L. Bell, C. James, MCA 41047	CPP
★	47	4	**ONE WAY OR ANOTHER**—Blondie (Mike Chapman) D. Harry, R. Harrison, Chrysalis 2336	ALM
★	50	4	**UP ON THE ROOF**—James Taylor (Peter Asher) C. Goffin, C. King, Columbia 3-11005	CPP
	43	40	8	**DON'T EVER WANNA' LOSE YOU**—New England (Paul Stanley) J. Fannon Infinity 50013 (MCA)
★	51	6	**SAD EYES**—Robert John (George Tobin) R. John EMI 8015	CPP
★	52	5	**IF YOU CAN'T GIVE ME LOVE**—Suzi Quatro (Mike Chapman) M. Chapman, N. Chinn RSO 929	CPP
★	53	5	**WEEKENDS**—Mel Wilso (Lonnie Pitre & Willie) M. Jackson, I. Mayer Epic 8-50714	ALM
★	54	5	**GO WEST**—Village People (Jacques Morali) J. Morali, N. Benito, U. Willis, Casablanca 984	CPP
★	56	5	**LEAD ME ON**—Maxine Nightingale (Dennis Diamde) A. Wills, D. Lasley Windsong 11530 (RCA)	ALM
	49	38	19	**HEART OF GLASS**—Blondie ● (Mike Chapman) D. Harry, C. Stein Chrysalis 2295
★	63	3	**IS SHE REALLY GOING OUT WITH HIM**—Joe Jackson (David Kershenbaum), A&M 2132	ALM
★	64	2	**GETTING CLOSER**—Wings (Paul McCartney & Chris Thomas) P. McCartney Columbia 3-11070	
★	62	4	**MARRIED MAN**—Bette Midler (Art Mardin) D. Bagath, F. Wonder Atlantic 3582	CHA
	53	36	10	**AIN'T LOVE A BITCH**—Rod Stewart (Tom Dowd) R. Stewart, G. Grainger Warner Bros. 8810
★	61	5	**IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME**—Bellamy Brothers (Michael Lloyd) D. Bellamy Warner Curb 8780 (Warner Bros.)	
	55	42	16	**LOVE IS THE ANSWER**—England Dan & John Ford Coley (Kyle Lehning) T. Rundgren Big Tree 16131 (Atlantic)
★	56	55	6	**SAY MAYBE**—Rod Diamond (Bob Gaudio) R. Diamond, Columbia 3-10945
★	68	6	**DO YOU WANNA' PARTY**—K.C. & The Sunshine Band (H. W. Casey & Finch) H. W. Casey R. Finch Sunshine Sound 1033 (TK)	CPP
★	65	4	**WASN'T IT GOOD**—Cher (Bob Esty) M. Aller B. Esty Casablanca 987	ALM
★	75	2	**MAIN EVENT**—Barbra Streisand (Bob Esty) P. Jabara, B. Roberts, B. Esty Columbia 3-11068	WBM
	60	60	6	**MAKE LOVE TO ME**—Helen Reddy (Frona Day), Yellowstone Ponca Tinsley, Capitol 4712
★	71	3	**VENGEANCE**—Carly Simon (Art Mardin) C. Simon, Elektra 46051	WBM
★	72	2	**GOOD TIMES**—Chic (Nile Rodgers, Bernard Edwards) B. Edwards, N. Rodgers, Atlantic 3584	WBM
	70	4	**KISS IN THE DARK**—Pink Lady (Michael Lloyd) M. Lloyd Elektra Curb 46040	
	41	9	**(I Wish I Could Fly Like) SUPERMAN**—Kenko (Ray Davies) R.D. Davies, Arista 0409	WBM
★	74	3	**SUSPICIONS**—Eddie Rabbitt (David Malloy) E. Rabbitt, B. McCormick, D. Malloy T. Stevens, Elektra 46053	CPP
★	76	3	**SINCE I DON'T HAVE YOU**—Art Garfunkel (Louis Shelton), J. Beaumont, T. Boyd, W. Lesser T. Verschoom, Columbia 310999	CPP
★	77	3	**AMANDA**—Waylon Jennings (L. McDill) RCA 11598	B-3
	68	57	11	**BOOGIE WOODIE DANCIN' SHOES**—Claudja Barry (Jurgen S. Kaudewitsch) W. Roperhand / Evers, R. Forsey I.S. Kordeitsch Chrysalis 2312
	69	59	9	**GOOD TIMIN'**—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio) B. Wilson, C. Wilson Caribou 10629 (CBS)
	70	66	10	**HONESTY**—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10959
	71	49	11	**LITTLE BIT OF SOAP**—Nigel Olsson (Paul Davis) B. Burns, Bang 84800 (CBS)
★	82	2	**FEEL THAT YOU'RE FEELIN'**—Moon (Freddie Bienstock) T. Beverly, Capitol 4686
	73	45	15	**IF LOVING YOU IS WRONG**—Barbara Mandrell (Tom Collins) H. Banks, B. Jackson C. Hampton, MCA 12451
★	84	2	**MORNING DANCE**—Spyro Gyra (Jay Beckenstein, Richard Calandra) J. Beckenstein, Infinity 50013 (MCA)
	75	79	5	**MUSIC BOX**—Evelyn "Champagne" King (T. Life) T. Life S. Pasha J. Fricke RCA 11833
★	86	2	**YOU REALLY ROCK ME**—Rick Calder (Peter Coleman, Calder McCulloch) Chrysalis 2332
	77	78	9	**GEORGIE PORGY**—Toto (Toto) D. Paich, Columbia 3-10944
★	88	2	**HOLD ON**—Triumph (Mike Levine & Triumph) Lennert RCA 11569
★	89	2	**HEAVEN MUST HAVE SENT YOU**—Bonnie Pointer (Jeffrey Bowen, Berry Gordy) E. Holland, L. Dozier, B. Holland, Motown 1459
★	90	2	**YOU ANGEL YOU**—Manfred Mann's Earth Band (Arthurs Moore) Dylan Warner Bros. 8850
★	NEW ENTRY		**THE DEVIL'S WENT DOWN TO GEORGIA**—Charlie Daniels Band (John Boylan) C. Daniels, F. Edwards, J. Marshall, C. Hayward, D. Gregoire, Epic 8-50700
★	NEW ENTRY		**I'LL NEVER LOVE THIS WAY AGAIN**—Dionne Warwick (Barry Manilow) B. Kerr, M. Jennings, Arista 0419
★	NEW ENTRY		**HIGHWAY SONG**—Blackfoot (Al Nal, Henry West) R. Medlocke, J. Spires, ATCO 7104 (Atlantic)
★	NEW ENTRY		**LIGHT MY FIRE**—Amii Stewart (Barry Leon Simon May) Disco, Ariola 7753
★	NEW ENTRY		**HOT SUMMER NIGHTS**—Night (Richard Perry, M. Egan Planet 45903 (Elektra Asylum)
★	NEW ENTRY		**MY SHARONA**—The Knack (Mike Chapman) D. Fenga, B. Averre, Capitol 4731
★	NEW ENTRY		**YOU GONNA MAKE ME LOVE SOMEBODY ELSE**—The Jones Girls (Kenneth Gamble, Leon Huff) K. Gamble, L. Huff, P.I.R. 3680 (CBS)
★	NEW ENTRY		**BORN TO BE ALIVE**—Patrick Hernandez (Jean Vanloo) P. Hernandez Columbia 310906
★	NEW ENTRY		**YOU'RE MY WEAKNESS**—Faith Band (Greg Abbot Faith Band) J. Cascella Mercury 74068
	90	81	14	**LOVE TAKES TIME**—Orleans (Orleans) W. Mason, J. Hopper Infinity 50006 (MCA)
	91	NEW ENTRY		**CUBA**—The Gibson Brothers (Isabel Vangarde) L. Klinger, D. Vangarde, Island 8832 (Warner Bros.)
	92	92	6	**NO TIME TO LOSE**—Tarney Spencer Band (David Kershenbaum) A. Tarney, T. Spencer A&M 2124
	93	88	9	**DANCE AWAY**—Roxy Music (Roxy Music) Ferry, Atco 7100 (Atlantic)
	94	83	22	**STUMBLIN' IN**—Suzi Quatro & Chris Norman (Mike Chapman) M. Chapman, N. Chinn RSO 917
	95	85	12	**IT MUST BE LOVE**—Alton McClain & Destiny (Frank Wilson) I. Fountain, J. Wonder Paradise 14532
	96	96	7	**DANCE WITH YOU**—Carrie Lucas (Dick Griffey & The Whispers) G. Gardner, Solar 11482 (RCA)
	97	67	9	**MY BABY'S BABY**—Lipps Gold (Adnan Bakers) A. Baker, J. Skaggs, Parachute 524 (Casablanca)
	98	73	11	**ONE MORE MINUTE**—St. Tropez (W. Michael Lewis, Laura Wendorf) D. Jordan, B. Blue Butterfly 05 (MCA)
	99	80	8	**FEEL THE NEED**—Lee Garrett (Michael Lloyd) L. Tibbetts, Scott Brothers 402 (Atlantic)
	100	93	20	**TRAGEDY**—Bee Gees ▲ (Bee Gees, Karl Richardson, Albhy Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918

★ **STAR PERFORMERS** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Upward movement of 4 positions; 21-30 Upward movement of 6 positions; 31-40 Upward movement of 8 positions; 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are ordered to print vocal (full music score) and do not purpose to represent record publishers distributor. ABP = Apic Blackwood Pub. ALM = Almo Publications. A/R = Algee Rose. B/M = Belmar Mus. BB = Big Bell. B-3 = Big Three Music. BP = Beckie Pub. CHA = Chappell Music. IM = Interworld Music. CPP = Colgems Pub. EFT = Columbia Pictures Pub. FMI = Frank Music Corp. HAN = Hansen Pub. MM = Ivan Mogul Music. MCA = MCA Music. PSP = Peer Southern Pub. PLY = Plymouth Music. PSI = Publishers Sales Inc. WBM = Warner Bros. Music.

HOT 100 A-Z-(Publisher-Licensee)



A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard

THE CARS' NEW ALBUM CANDY-O

CONTAINING THE SINGLE "LET'S GO."

THE CARS DRIVE AMERICA!

JUNE		JULY		AUGUST	
6/16	Denver, CO	7/2	Jacksonville, FLA	8/1	LaCrosse, WIS
6/17	Kansas City, MO	7/3	Mobile, ALA	8/2	Greenberg, WIS
6/21	Houston, Tx	7/4	Jackson, MISS	8/3	Chicago, ILL
6/22	Arlington, Tx	7/6	Jackson, MISS	8/4	Detroit, MICH
6/23	Shreveport, LA	7/7	Memphis, TENN	8/5	St. Louis, MO
6/24	Wichita Falls, Tx	7/8	Nashville, TENN	8/8	Oklahoma City, OKLA
6/27	Midland, Tx	7/11	Lexington, KY	8/9	Tulsa, OKLA
6/28	Austin, TX	7/12	Charleston, KY	8/10	Omaha, NEB
6/29	Little Rock, ARK	7/13	Pittsburgh, PA	8/11	Pecatonia, ILL
6/30	New Orleans, LA	7/14	New Haven, CONN	8/12	Minneapolis, MINN
		7/15	Newark (Columbus), OH	8/15	Marquette, MINN
		7/31	Madison, WIS	8/16	Milwaukee, WIS
				8/17	Springfield, ILL
				8/18	South Bend, ILL
				8/19	Cleveland, OH
				8/24	New York, NY

MANAGEMENT: FRED LEWIS ORGANIZATION

PRODUCED BY: ROY THOMAS BAKER

ON ELEKTRA RECORDS AND TAPES

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ISE 5071

elektra

LAZY LPs & TAPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / TITLE / LABEL NUMBER [DOT LABEL]	SUGGESTED LIST PRICE		
				L.P.	8 TRACK	CASSETTE
☆ 3	3	8	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 2	26	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 4	8	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
4	1	22	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
5	5	14	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 7	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 8	13	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 9	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
9	6	35	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 39	2	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 14	13	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
12	13	18	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
13	11	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 19	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 18	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
16	17	23	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
17	10	20	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
18	12	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
19	15	22	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 51	2	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
21	21	47	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
22	20	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 27	9	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 26	8	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
25	25	13	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 28	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
27	24	15	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 32	30	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
29	30	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 34	4	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
31	31	12	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
32	33	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 96	2	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 38	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
35	36	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
36	22	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 42	24	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 41	8	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
39	40	9	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 53	23	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 44	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
42	37	17	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 49	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 55	4	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
45	45	34	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
46	47	8	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
47	48	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
48	16	20	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 54	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 58	63	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 59	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
52	23	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
53	29	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
54	35	24	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
55	56	31	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
56	46	25	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
57	57	36	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
58	43	26	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 82	3	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 75	3	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
61	61	17	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
62	60	31	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
63	66	4	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 85	8	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 80	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
66	65	61	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 76	4	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
68	68	49	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
69	52	7	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 161	2	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
71	71	6	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
72	73	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
73	63	10	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
☆ 99	3	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98
75	67	17	**LAZY RACER** Lazy Racer A&M SP-4768	7.98	7.98	7.98

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SP4768

LAZY RACER:
A new band with four lead vocalists, three songwriters and the depth of musicianship only years of experience can provide.

LAZY RACER:
Produced by the legendary producer Glyn Johns who likens his experience in the studio with the intensity he felt during his production of the Eagles debut album.

LAZY RACER is:
Famed English session men Henry Spinetti, Dave Markee, Tim Renwick (ex-member of The Sutherland Brothers & Quiver) and three brilliant new American discoveries—Bill Lamb, Kelly Harland and Tim Groman.

Includes the single "KEEP ON RUNNING AWAY" **ON A&M RECORDS & TAPES**

Management: Eric Kronfeld/Peter Rudge.

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Billboard TOP LPs & TAPE

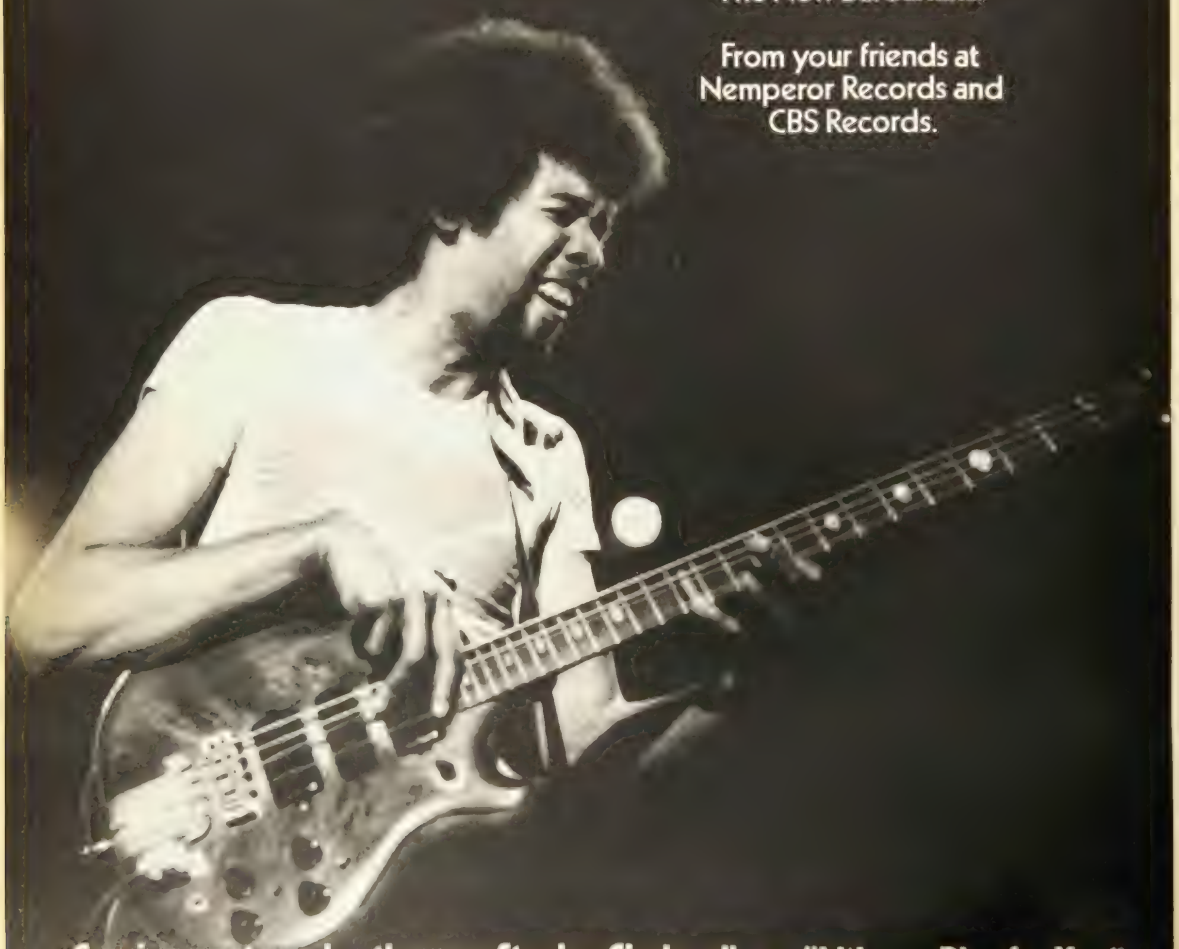
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)			
★	2	13	**SUPERTRAMP** Breakfast In America A&M SP-4748	▲	7.98	7.98	7.98
2	1	7	**DONNA SUMMER** Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	13.98
3	3	18	**SISTER SLEDGE** We Are Family Cotillion SD 5209 (Atlantic)	▲	7.98	7.98	7.98
★	4	12	**RICKIE LEE JONES** Rickie Lee Jones Warner Bros. BSK 3294	•	7.98	7.98	7.98
★	5	18	**CHEAP TRICK** Cheap Trick At Budokan Epic PE 35709	▲	8.98	8.98	8.98
★	8	13	**BAD COMPANY** Desolation Angels Swan Song SS 8508 (Atlantic)	▲	7.98	7.98	7.98
7	7	11	**VAN HALEN** Van Halen II Warner Bros. BSK 3075	▲	7.98	7.98	7.98
★	62	2	**EARTH, WIND & FIRE** I Am ARC FC 35760 (CBS)	•	8.98	8.98	8.98
9	9	19	**BEE GEES** Spirits Having Flown RSO RS-1-3084	▲	8.98	8.98	8.98
★	11	5	**ANITA WARD** Songs Of Love Juana JAM-4 7001	•	7.98	7.98	7.98
11	10	7	**JAMES TAYLOR** Flag Columbia FC 36058	•	8.98	8.98	8.98
★	14	3	**KANSAS** Monolith Kirshner FC 36008 (CBS)	•	8.98	8.98	8.98
13	13	7	**BOB DYLAN** Bob Dylan At Budokan Columbia PG2 36067	•	13.98	13.98	13.98
14	12	27	**DOOBIE BROTHERS** Minute By Minute Warner Bros. BSK 3198	▲	8.98	8.98	8.98
★	16	28	**KENNY ROGERS** The Gambler United Artists UALA 934	▲	7.98	7.98	7.98
16	6	31	**PEACHES & HERB** 2 Hot Polydor PHP PD 6172	▲	7.98	7.98	7.98
★	[bullet]		**KISS** Dynasty Casablanca NBLP 7155	•	7.98	7.98	7.98
18	18	6	**PATTI SMITH** Wave Arista AB 4221	•	7.98	7.98	7.98
★	23	9	**REX SMITH** Sooner Or Later Columbia FC 35811	•	7.98	7.98	7.98
★	50	2	**ISLEY BROTHERS** Winner Takes All T-Neck FZ 36078 (CBS)	•	13.98	13.98	13.98
21	20	52	**THE CARS** Elektra 5E-515	▲	7.98	7.98	7.98
★	29	4	**TED NUGENT** State Of Shock Epic FE 35600	•	8.98	8.98	8.98
23	15	11	**VILLAGE PEOPLE** Go West Casablanca NBLP 7144	▲	8.98	8.98	8.98
24	24	9	**GROVER WASHINGTON JR.** Paradise Kudu 5-37	•	7.98	7.98	7.98
★	[bullet]		**ELECTRIC LIGHT ORCHESTRA** Discovery UA LA 540-H (CBS)	•	8.98	8.98	8.98
26	28	11	**JOURNEY** Evolution Columbia PC 35797	•	8.98	8.98	8.98
★	35	6	**JOHN STEWART** Bombs Away Dream Babies RSO RS-1-3084	•	7.98	7.98	7.98
★	11	12	**JOE JACKSON** Look Sharp A&M SP-4741	•	7.98	7.98	7.98
★	65	2	**DAVID BOWIE** Lodger RCA AQL1 3054	•	8.98	8.98	8.98
★	33	12	**SPYRO GYRA** Morning Dance Infinity INF-9004 (MCA)	•	7.98	7.98	7.98
★	37	4	**McFADDEN & WHITEHEAD** Philly Cream PIR JZ 35800 (CBS)	•	7.98	7.98	7.98
★	80	3	**EXPLODERS** Street Life MCA 3094	•	7.98	7.98	7.98
33	34	68	**VAN HALEN** Warner Bros. BSK 3075	▲	7.98	7.98	7.98
34	21	40	**BLONDIE** Parallel Lines Chrysalis CHR 1192	•	7.98	7.98	7.98
35	36	9	**IAN HUNTER** You're Never Alone With A Schizophrenic Chrysalis CHR 1204	•	7.98	7.98	7.98
36	26	35	**BILLY JOEL** 52nd Street Columbia JC 34209	▲	8.98	8.98	8.98
★	NEW	8	**WAYLON JENNINGS** Greatest Hits RCA AFL1 3035	•	7.98	7.98	7.98
38	38	7	**HEATWAVE** Hot Property Epic FE 35675	▲	8.98	8.98	8.98
39	40	39	**STYX** Pieces Of Eight A&M SP-4728	▲	7.98	7.98	7.98
★	60	2	**GERRY RAFFERTY** Night Owl United Artists UALA 950	•	7.98	7.98	7.98
41	19	12	**G.Q.** Disco Nights Arista AB 4217	•	7.98	7.98	7.98
42	25	14	**FRANK ZAPPA** Show Yer Bolts Zappa CZ 1 (Mercury)	•	13.98	13.98	13.98
43	NEW	8	**EMMYLOU HARRIS** Blue Kentucky Girl Warner Bros. BSK 3159	•	7.98	7.98	7.98
44	17	28	**THE JACKSONS** Destiny Epic JE 35305	▲	7.98	7.98	7.98
45	30	8	**MARSHALL TUCKER BAND** Running Like The Wind Warner Bros. BSK 3179	•	7.98	7.98	7.98
46	22	15	**ALLMAN BROTHERS BAND** Enlightened Rogues Capricorn CP 0210	•	8.98	8.98	8.98
★	55	7	**CHARLIE DANIELS BAND** Million Mile Reflections Epic JE 35709	•	8.98	8.98	8.98
48	27	25	**DIRE STRAITS** Dire Straits Warner Bros. BSK 3075	▲	7.98	7.98	7.98
49	32	15	**GEORGE BENSON** Livin' Inside Your Love Warner Bros. BSK 3281	•	14.98	14.98	14.98
★	58	6	**NEW ENGLAND** Infinity INF-9002 (MCA)	•	7.98	7.98	7.98
51	39	27	**ROD STEWART** Blondes Have More Fun Warner Bros. BSK 3156	▲	8.98	8.98	8.98
★	70	4	**LOU RAWLS** Let Me Be Good To You P.I.R. JZ 35804 (CBS)	•	7.98	7.98	7.98
53	48	17	**POLICE** Outlandos D'Amour A&M SP-4754	•	7.98	7.98	7.98
54	44	8	**PAT METHENY** New Chautauqua ECM 1-1171 (Warner Bros.)	•	7.98	7.98	7.98
55	41	13	**TYCOON** Arista AB 4215	•	7.98	7.98	7.98
56	56	11	**ROCKETS** RSO RS-1-3041	•	7.98	7.98	7.98
57	45	7	**RON WOOD** Gimme Some Neck Columbia C 36015	•	7.98	7.98	7.98
★	72	4	**CON FUNK SHUN** Candy Mercury SRM 1-3754	•	7.98	7.98	7.98
59	61	8	**TRIUMPH** Just A Game RCA AFL1 3074	•	7.98	7.98	7.98
60	NEW	6	**EARL KLUGH** Heartstrings United Artists UALA 941 (Capitol)	•	7.98	7.98	7.98
61	52	31	**POCO** Legend MCA AA 1095	•	7.98	7.98	7.98
62	59	4	**SWITCH** Switch II Gordy G7 994 (Motown)	•	7.98	7.98	7.98
63	53	41	**DONNA SUMMER** Live And More Casablanca NBLP 7115	▲	12.98	12.98	12.98
64	54	20	**RICK JAMES** Bustin Out Of L Seven Gordy G7 994 (Motown)	•	7.98	7.98	7.98
65	46	25	**GLORIA GAYNOR** I Love Tracks Polydor PD-1-6134	[bullet]	7.98	7.98	7.98
66	66	14	**SUZI QUATRO** If You Knew Suzi RSO RS-1-3044	•	7.98	7.98	7.98
67	67	11	**RAYDIO** Rock On Arista AB 4212	•	8.98	8.98	8.98
68	57	36	**TOTO** Columbia PC 35317	[bullet]	7.98	7.98	7.98
★	79	5	**ROY AYERS** Fever Polydor PD-1-6194	•	7.98	7.98	7.98
70	63	12	**LINDA CLIFFORD** Let Me Be Your Woman RSO RS-1-3082	•	11.98	11.98	11.98
71	42	11	**WAR** The Music Band MCA 3095	•	7.98	7.98	7.98
★	[bullet]		**DOLLY PARTON** Great Balls Of Fire RCA AFL1 3035	•	7.98	7.98	7.98
73	71	16	**VILLAGE PEOPLE** Cruisin' Casablanca NBLP 7	▲	8.98	8.98	8.98
74	74	57	**BOB SEGER & THE SILVER BULLET BAND** Stranger In Town Capitol SW 11905	▲	7.98	7.98	7.98
★	[bullet]		**PETER FRAMPTON** Where I Should Be A&M	•	7.98	7.98	7.98
76	77	8	**ORLEANS** Forever Infinity INF-9005 (MCA)	•	7.98	7.98	7.98
77	76	15	**AMII STEWART** Knock On Wood Ariola America W 50014	•	7.98	7.98	7.98
78	75	9	**MOLLY HATCHET** Epic JE 35644	•	7.98	7.98	7.98
★	[bullet]		**ATLANTA RHYTHM SECTION** Underdog Polydor PD-1-6170	•	7.98	7.98	7.98
★	88	6	**MINNIE RIPERTON** Minnie Capitol ST 11904	•	7.98	7.98	7.98
★	99	3	**THE JONES GIRLS** The Jones Girls P.I.R. JZ 35803 (CBS)	•	7.98	7.98	7.98
82	82	19	**ANGELA BOFILL** Angie Arista AB 4203	•	7.98	7.98	7.98
83	83	11	**GRAHAM PARKER** Squeezing Out Sparks Arista AB 4201	•	7.98	7.98	7.98
84	84	9	**SYLVESTER** Stars Fantasy F-9575	•	7.98	7.98	7.98
★	NEW	7	**BLACKFOOT** Strikes Atco SD 36-131 (Atlantic)	•	7.98	7.98	7.98
★	134	5	**McCOY TYNER** Together Milestone M 9087 (Fantasy)	•	7.98	7.98	7.98
87	86	29	**GEORGE THOROGOOD** Move It On Over Rounder 0144	•	7.98	7.98	7.98
★	120	2	**DIANA ROSS** The Boss Motown M7 901	•	7.98	7.98	7.98
89	91	90	**BILLY JOEL** The Stranger Columbia JC 34987	▲	7.98	7.98	7.98
90	64	13	**ROXY MUSIC** Manifesto Atco SD 36-134 (Atlantic)	•	7.98	7.98	7.98
★	111	4	**RANDY VANWARMER** Warmer Beserkley BSR 6088 (Warner)	•	7.98	7.98	7.98
92	81	4	**THIN LIZZY** Black Rose Warner Bros. BSK 3158	•	7.98	7.98	7.98
93	73	11	**EVELYN "CHAMPAGNE" KING** Music Box RCA AFL1 3083	•	7.98	7.98	7.98
94	51	11	**FOXY** Hot Numbers Dash BXSD 7214	•	7.98	7.98	7.98
95	68	6	**JEAN LUC PONTY** Live! Atlantic SD 19229	•	7.98	7.98	7.98
★	126	10	**JAY FERGUSON** Real Life Ain't This Way Asylum 5E 519	•	7.98	7.98	7.98
97	96	12	**MAZE** Inspiration Capitol SW 11912	•	7.98	7.98	7.98
98	87	11	**KENNY ROGERS & DOTTIE WEST** Classics United Artists UALA 486-H (M)	•	7.98	7.98	7.98
★	109	30	**EARTH, WIND & FIRE** The Best Of Earth, Wind & Fire Columbia PC 35467	▲	8.98	8.98	8.98
100	95	53	**ROLLING STONES** Some Girls Rolling Stones COC 16018 (Atlantic)	▲	7.98	7.98	7.98
101	69	19	**INSTANT FUNK** Instant Funk Salsoul SA 8513 (RCA)	•	7.98	7.98	7.98
★	112	6	**GAP BAND** The Gap Band Mercury SRM 1-3758	•	7.98	7.98	7.98
103	107	4	**CLAUDIA BARRY** Boogie Woogie Dancin' Shoes Chrysalis CHR 1206	•	7.98	7.98	7.98
104	104	83	**SOUNDTRACK** Saturday Night Fever RSO RS-2-4001	▲	12.98	12.98	12.98

★ **STAR PERFORMERS:** Stars are awarded on the Top LP's & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will in some cases block out products which would normally move up with a star. In such cases products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units (Seal indicated by bullet) ▲ Recording Industry Assn Of America seal for sales of 1,000,000 units (Seal indicated by triangle) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Stanley Clarke.

Congratulations on
your triumphant tour with
The New Barbarians.

From your friends at
Nemperor Records and
CBS Records.



Coming next week...the new Stanley Clarke album, "I Wanna Play for You."

TOP LPs & TAPE

POSITION 105-200

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Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard

STAR PERFORMER—LP's registering greatest comparative proportion-ate upward progress this week.

SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST / Title / Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	90	29	**OLIVIA NEWTON-JOHN** Totally Hot MCA 3067	▲ 7.98	7.98	7.98
★	116	8	**TEENA MARIE** Wild & Peaceful Gordy GT 986 (Motown)	7.98	7.98	7.98
107	78	30	**CHIC** C'est Chic Atlantic SD 19099	▲ 7.98	7.98	7.98
108	97	5	**KENNY ROGERS** Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98
★	133	5	**ROBERT FRIPP** Exposure Polydor PD1 6201	7.98	7.98	7.98
110	110	30	**ERIC CLAPTON** Backless RSO 1-3039	▲ 8.98	8.98	8.98
111	94	11	**OHIO PLAYERS** Everybody Up Arista AB 4226	7.98	7.98	7.98
112	101	30	**BARRY MANILOW** Greatest Hits Arista AL 9501	▲ 13.98	13.98	13.98
113	98	10	**GINO SOCCIO** Outline BFC 3309 (Warner Bros.)	7.98	7.98	7.98
114	108	13	**ALTON McCLAIN & DESTINY** Polydor PD1 6163	7.98	7.98	7.98
115	105	18	**CHER** Take Me Home Casablanca NBLP 7133	• 7.98	7.98	7.98
★	128	3	**DIONNE WARWICK** Dionne Arista AB 4236	7.98	7.98	7.98
117	117	6	**SKYY** Skyline SA 8517 (RCA)	7.98	7.98	7.98
118	118	4	**SOUNDTRACK** Rock 'N' Roll High School Sire SRK 6070 (Warner Bros.)	7.98	7.98	7.98
119	119	6	**CARRIE LUCAS** In Danceland Solar BXLI 3219 (RCA)	7.98	7.98	7.98
120	114	22	**EDDIE MONEY** Life For The Taking Columbia JC 35598	• 7.98	7.98	7.98
★	131	4	**BAD COMPANY** Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
122	122	22	**BABYS** Head First Chrysalis CHR 1195	7.98	7.98	7.98
123	89	12	**NATALIE COLE** I Love You So Capitol SO 11928	• 7.98	7.98	7.98
124	102	15	**GEORGE HARRISON** Dark Horse DHR 3255 (Warner Bros.)	• 7.98	7.98	7.98
★	175	2	**THE ROCHES** Warner Bros. BSK 3298	7.98	7.98	7.98
126	103	12	**SOUNDTRACK** Hair—Original Soundtrack RCA CBL 2 3274	• 14.98	14.98	14.98
127	127	15	**HERBIE HANCOCK** Feets Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98
★	NEW ENTRY		**TEDDY PENDERGRASS** Teddy P.I.R. FZ 36003 (CBS)	8.98	8.98	8.98
129	100	6	**BRICK** Stoneheart Bang JZ 35969 (CBS)	7.98	7.98	7.98
★	140	2	**RONNIE MILSAP** Images RCA AHLI 3346	7.98	7.98	7.98
★	151	6	**STEPHANIE MILLS** What Cha Gonna Do With My Love 20th Century T 565 (RCA)	7.98	7.98	7.98
★	142	3	**ORIGINAL BROADWAY CAST** Sweeny Todd RCA/Red Seal ABL2 3379	15.98	15.98	15.98
★	143	5	**FLASH IN THE PAN** Epic JE 36018	7.98	7.98	7.98
★	NEW ENTRY		**CAROLE KING** Touch The Sky Capitol SW 11953	7.98	7.98	7.98
135	135	66	**VILLAGE PEOPLE** Macho Man Casablanca NBLP 7095	▲ 8.98	8.98	8.98
★	146	5	**BARBARA MANDRELL** Moods MCA Ax 1008	7.98	7.98	7.98
137	137	19	**ANNE MURRAY** New Kind Of Feeling Capitol SW 11949	• 7.98	7.98	7.98
★	148	4	**BETTY WRIGHT** Travellin' In The Wright Circle Alston 4410 (TK)	7.98	7.98	7.98
139	85	8	**ST. TROPEZ** Belle De Jour Butterfly 016 (MCA)	7.98	7.98	7.98
★	150	58	**SOUNDTRACK** Grease RSO RS 2 4002	▲ 12.98	12.98	12.98
★	NEW ENTRY		**PURE PRAIRIE LEAGUE** Can't Hold Back MCA AK 11 3330	7.98	7.98	7.98
★	152	4	**ATLANTIC STARR** Straight To The Point A&M SP 4764	7.98	7.98	7.98
143	144	4	**HENRY PAUL BAND** Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
★	154	2	**RENAISSANCE** Azure D' Or Sire SRK 6068 (Warner Bros.)	7.98	7.98	7.98
145	125	6	**DIXIE DREGS** Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
146	124	16	**BOB WELCH** Three Hearts Capitol SO 11907	• 7.98	7.98	7.98
147	147	5	**HIGH ENERGY** Should Have Gone Dancin' Gordy G 987 (Motown)	7.98	7.98	7.98
148	121	13	**TUBES** Remote Control A&M SP 4751	7.98	7.98	7.98
149	129	22	**ELVIS COSTELLO** Armed Forces Columbia JC 35709	• 7.98	7.98	7.98
★	160	2	**BILLY THORPE** Children Of The Sun Capricorn CPN 0221	7.98	7.98	7.98
151	115	12	**TYRONE DAVIS** In The Mood Columbia JC 35723	7.98	7.98	7.98
152	138	54	**LITTLE RIVER BAND** Sleeper Catcher Capitol SW 11783	▲ 7.98	7.98	7.98
153	139	51	**FOREIGNER** Double Vision Atlantic SD 19999	▲ 7.98	7.98	7.98
154	145	13	**PATTI LABELLE** It's Alright With Me Epic JE 35772	7.98	7.98	7.98
★	180	2	**LEE RITENOUR** Feel The Night Elektra 6E 182	7.98	7.98	7.98
156	136	12	**BEACH BOYS** L.A. Light Album Caribou JZ 35752 (CBS)	7.98	7.98	7.98
157	132	32	**NICOLETTE** Warner Bros. BSK 3243	• 7.98	7.98	7.98
158	149	8	**SOUNDTRACK** The Warriors A&M SP 474	7.98	7.98	7.98
159	141	15	**FRANK MILLS** Music Box Dancer Polydor PD1 6192	• 7.98	7.98	7.98
160	164	7	**FRANK MARINO & MAHOGANY RUSH** Tales Of The Unexpected Columbia JC 35753	7.98	7.98	7.98
★	NEW ENTRY		**DR. HOOK** Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98
162	162	3	**LE ROUX** Keep The Fire Burning Capitol SO 11926	7.98	7.98	7.98
★	173	3	**EDDIE RABBITT** Loveline Elektra 6E 181	7.98	7.98	7.98
★	184	2	**THEO VANESS** Bad, Bad Boy Prelude PRL 12165	7.98	7.98	7.98
165	92	18	**McGUINN, CLARK & HILLMAN** Capitol SW 11910	7.98	7.98	7.98
166	166	28	**BOB JAMES** Touch Down Tappan Zee JZ 35584 (Columbia)	7.98	7.98	7.98
167	167	7	**MANFRED MANN** Angel Station Warner Bros. BSK 3302	7.98	7.98	7.98
168	161	15	**JUDY COLLINS** Hard Time For Lovers Elektra 6E 171	7.98	7.98	7.98
169	169	3	**TIM WEISBERG** Best Of Tim Weisberg A&M 4789	7.98	7.98	7.98
170	170	30	**POINTER SISTERS** Energy Planet PL (Elektra/Asylum)	• 7.98	7.98	7.98
171	171	3	**TAKA BOOM** Arista SW1 5004	7.98	7.98	7.98
172	156	20	**JOE SAMPLE** Carmel MCA ax 1126	7.98	7.98	7.98
173	123	27	**BLUES BROTHERS** Brief Case Full Of Blues Atlantic SD 19217	▲ 7.98	7.98	7.98
174	130	4	**LOU REED** The Bells Arista AB 4239	7.98	7.98	7.98
175	181	28	**NEIL DIAMOND** You Don't Bring Me Flowers Columbia SC 35625	▲ 8.98	8.98	8.98
176	176	3	**WET WILLIE** Which One's Willie Epic JE 35794	7.98	7.98	7.98
177	177	11	**TIM WEISBERG BAND** Night Rider MCA 3048	7.98	7.98	7.98
178	178	30	**WILLIE NELSON** Live Columbia KG2 35642	• 11.98	11.98	11.98
179	179	12	**AVERAGE WHITE BAND** Feel No Fret Atlantic SC 19207	7.98	7.98	7.98
★	190	2	**CLIMAX BLUES BAND** Real To Reel Warner Bros. BSK 3334	7.98	7.98	7.98
181	163	9	**BARRY WHITE** The Message Is Love Unlimited Gold JZ 35763 (CBS)	• 7.98	7.98	7.98
182	182	14	**SEAWIND** Light On The Light A&M SP 734 (RCA)	7.98	7.98	7.98
183	168	4	**FRANK ZAPPA** Orchestral Favorites Discreet DSK 2294 (Warner Bros.)	7.98	7.98	7.98
184	172	4	**JOHN KLEMMER** Brazilia MCA 1116	7.98	7.98	7.98
185	155	5	**HERMAN BROOD & HIS WILD ROMANCE** Arista SW 50059	7.98	7.98	7.98
186	186	40	**CHUCK MANGIONE** Children Of Sanchez A&M SP 4300	• 12.98	12.98	12.98
187	158	5	**ALVIN LEE** Ride RSO RS1 3049	7.98	7.98	7.98
★	NEW ENTRY		**MISSOURI** Welcome Two Missouri Polydor PD1 6206	7.98	7.98	7.98
189	189	10	**APRIL WINE** First Glance Capitol SW 11852	7.98	7.98	7.98
★	NEW ENTRY		**RUNNER** Island ILPS 9536	7.98	7.98	7.98
191	153	15	**MICHAEL FRANKS** Tiger In The Rain Warner Bros. BSK 3294	7.98	7.98	7.98
192	188	3	**KENNY ROGERS** Daytime Friends United Artists UALA 754	7.98	7.98	7.98
193	NEW ENTRY		**ART GARFUNKEL** Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98
194	194	30	**BARBRA STREISAND** Greatest Hits Vol. II Columbia FC 35679	▲ 8.98	8.98	8.98
195	198	264	**PINK FLOYD** Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲ 7.98	7.98	7.98
196	185	7	**TOM ROBINSON BAND** TRB Two Harvest ST 11830 (Capitol)	7.98	7.98	7.98
197	159	16	**NARADA MICHAEL WALDEN** Awakening Arista SD 19222	7.98	7.98	7.98
198	106	11	**ENGLAND DAN & JOHN FORD COLEY** Dr. Heckle & Mr. Jive Big Tree BT 7508 S (Atlantic)	7.98	7.98	7.98
199	113	7	**TONY WILLIAMS** Joy Of Flying Columbia JC 35705	7.98	7.98	7.98
200	195	54	**BRUCE SPRINGSTEEN** Darkness At The Edge Of Town Columbia JC 35318	▲ 7.98	7.98	7.98

TOP LPs & TAPE

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BOOTY SNATCH—Casablanca's female trio Parlet attempts to snatch the booty of George Gillespie, owner of the Soul Shack, a leading retail outlet in Washington D.C. The femmes, from left, Janice Evans, Jeannette Washington and Shirley Hayden, were in town promoting their new LP "Invasion Of The Booty Snatchers."

MJA Meet Outlines Print Field Projects

NEW YORK—The Music Jobbers Assn. will bolster its impact in the print field with a number of new projects.

These directions were blueprinted at the association's second annual meeting in Atlanta Saturday (9), held during the National Assn. of Music Merchants convention.

The organization has decided to abandon for the present time aggressive recruitment of print retailers in favor of a structure built around jobber and music publisher membership.

Also, MJA will undertake a marketing research study of the print field, which it will make available to its membership, hopefully before next year's gathering.

A series of forums and seminars is in the works that will grapple with industry problems and serve as an educational format in the merchandising of print.

Linda Press, who handles public relations for the group, is developing a "voice for print" in the shape of a newsletter, which would also include a "product corner" revealing new print material.

Publishers present were generally supportive of the MJA's objectives, although Herman Steiger of Big 3 stressed that such support was conditioned on recognition by jobbers of publisher problems.

"It all looks very encouraging," says George Bielo of Charles Dumont & Sons and president of MJA. "There was a lot of cooperation and general attitude was good."

One measure of support came from Murray Frank of Cherry Lane Music. He declared that in the future his company's print catalog would list jobbers.

"As we get closer and closer with publishers through MJA, I see a uniting of interests and purpose," claims Ron Ravitz, president of Controlled Sheet Music Service. "For the first time I think we're all stimulated to get things done."

The day-long meeting concluded with a cocktail party hosted by Almo Music Publications.

Among the print/publishers represented at the meet were: Hal Leonard, Alfred Music, Cherry Lane, Bradley Publications, Big 3, Chappell, Theodore Presser, Hansen, Sight & Sound, Singsational, Warner Bros. and April/Blackwood.

Jobbers on hand included: Chesbro, Capitol, Controlled Sheet Music Service, Charles Dumont, Georgia Music, Grossman Music, Mark Music Service, Harris-Teller, Music Of The Month, Publisher Sales and Willis Music.

Joan Griggs of Chesbro and Dick DeCourcey of Georgia Music were named to the membership committee, while Cy Simon of Georgia Music and Ed Cranley of Willis Music were named to the election committee. Harold Goydel of Mark Music Service will chair a special committee on mobile jobbers.

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Inside Track

LOU KWIKER, founder/president of the 12-store Music Stop chain based in Detroit, confirms that he has been working for several weeks with Lee Hartstone of Integrity Entertainment Corp., Los Angeles. Kwiker said he is working as a consultant to the Wherehouse, Hits/For/All and Big Ben stores in inventory control management. Kwiker, who fathered the RIMS system at Handleman Co., some years ago, would not comment on whether the nation's second largest retail chain would go further into computerization of inventory or was making serious changes in its present system. . . . Composer **Ben Oakland** was honored by the L.A. Public Library system with an exhibit saluting his works at the downtown main library.

The cutout market is getting a hefty 400,000 albums from London Records, with a mix of pop and some classics. Names include **Mantovani** and **Moody Blues**. . . . Music & Performing Arts Lodge of B'nai B'rith took in a record $132,000 at its annual dinner at the Hilton Hotel in New York June 9, happily reports dinner chairman **Herb Linsky**. Awards went to **Billy Joel** (creative) and **Tony Orlando** (humanitarian), while BMI's **Al Feilich** got the "good guy" award for his untiring efforts on behalf of the Lodge. . . . **Arthur Fiedler** completed his new Midsong album, "Saturday Night Fieldler," before being felled by a heart attack.

CBS Records is pondering plans to build a recording plant in Nigeria to serve the growing African market. The company also wants to form a subsidiary company there but under Nigerian law it must first establish local manufacturing facilities. . . . The New York-based **Record Shack** one-stop, exporter and importer is financing a new label, Keylock Records, which will deal in disco, r&b and Top 40.

Neil Young, reportedly dissatisfied with the quality of the soundtrack, has cancelled previews of his newest film "Rust Never Sleeps." Warner Bros. has the accompanying LP, where the sound is okay. . . . **Kent Duncan** of Los Angeles' Kendun Recorders is reportedly planning another major studio acquisition. . . . Singer **Lorri Ham**, part of the Lorri and Bruce duo, was among the passengers on the New York to Fort Lauderdale jet that was hijacked to Havana (11). After spending a night in Cuba, she flew back to the U.S. to resume a Southern tour.

Ruby Zeidman of Rhody Record and Tape Sales, Inc., Warwick, R.I., hosts his seventh annual convention of New England Record & Tape Distributors Monday, July 9, at Francis Farm, Rehoboth, Mass. It's clamcakes and chowder at noon and lobster or chicken at 4:30 p.m. after the softball, basketball and horseshoe competition.

More Leftovers from the DJ's Sound City Convention, Seattle: Bob Herod, the chain's singles buyer, has worked out a special order program with Lieberman's Northwest One-Stop, wherein the 20 stores will be supplied with self-contained special order forms. **Mike Kelly** of the chain's Hawaii stores was pointed up as the best barometer of breaking singles. Kelly says he sells 12-inch disco best by putting it all on one table. . . . **Morry King**, Arista regional rep, has a promo working on **Harvey Mason**, wherein he calls DJ stores and if they have the record on the turntable for instore demo, the store gets $15. . . . **Ed Richter** and **Claudette Ernsdorf** of Sound Distributing, Seattle, have worked out a jazz contest with all the independent levels they represent. KYC, Seattle, is offering a two-week vacation to the Montreux Jazz Festival, all expenses paid. King says contest reaction is so good he's pitching it for L.A. and S.F. duplication. Richter gave the first annual DJ's store award from Sound to **Leo Holzman** of the Totem Lake, Kirkland, Wash., store.

Don Jenne and **Dick Justham**, co-owners of the chain, matched the $1,500 stereo systems won by **Tim Ream** and **Terry Currier** of the Portland area stores in the A&M Styx album contest. DJ's historically match whatever employes win in a national contest. . . . Ream did an excellent pitch on how not to run a retail store based on his managerial activity in Oregon. . . . Chain advertising chief **Vicki Kost**, former holder of a women's championship record for drag racing, has a mini-pickup truck running from store to store in Seattle on promotions. . . . Capitol Records regional boss **Paul Rose** showed a three-song April Wine videotape that took 10 hours to produce recently in the Bay area. He said the tape cost about $28,000 for production and preparation. . . . **Steve Fatica** of H&H Distributing, Seattle, showed a number of new hardware units which managers were auditioning for possible inclusion in the fall line.

BMA Holds Conclave In Philly

• *Continued from page 12*

disco. This panel, chaired by BMA vice president Ed Wright, consisted of 16 panelists, music industry specialists in several areas.

There were those who believe disco has helped to open many doors for black acts, while hurting ballad singers. Then there were those panelists who claimed blacks are really not into disco music and do not respond to it, while others denounced disco: "It has messed with our creativity."

It was noted that disco, one of the few forms of music without division lines, is now being segregated into black and white.

Radio's role in disco was discussed as well as the evolution of the music.

And in another session, "Tapping The International Market," with panelists Ray Pitts, CBS International marketing specialist in the jazz area; Frank Welzer, vice president business development, CBS International; Curtis White, an attorney specializing in communications law; Tamiko Jones, publisher of Blues & Soul Magazine; and Percy Sutton, chairman of the board, Inner City Broadcasting.

The discussion centered on Africa, with emphasis on Nigeria. White focused on the distribution area, pointing out that in business development "You operate from three premises—proposed development scheme, determine if the market exists and how to penetrate the market."

Welzer, who explained that CBS operates 26 subsidiaries around the world, said Nigeria's most popular music is disco, soul, rock, country and reggae. He further explained the rigorous laws governing the music industry in Nigeria.

Sutton, who is building a pressing plant and studio in Nigeria, pointed out that there are 12 million record buyers in the country, noting that a ban was imposed on imported tapes and records last October. He claims he will produce between five and eight million records in Nigeria by the end of next year.

Jones, a consultant to Sutton's Nigerian project dealt with publishing, royalties and the new facility. She explained that the company plans to bring Nigerians to the U.S. to educate them in operating the facility.

The session titled "Recording: Becoming A Recording Indsutry Executive," chaired by LeBaron Taylor, had as panelists Larkin Arnold, senior vice president, Arista Records; William Hawkins, Korn Ferry International; Lionel Monagas, special assistant to the chief of the Broadcast Bureau, FCC; Daisy Voight, Equal Employment Opportunity Commission (EEOC); and Octavia Williams, director of recruitment and placement, CBS.

While Taylor explained that most blacks in the music industry are in the areas of a&r and promotion, the panelists were onhand to explain other areas open to blacks. They dealt extensively with how to get jobs, prepare resumes, how to keep the positions and how to move up.

Hawkins, whose company is employed by firms to seek out the best persons to fill vacant positions pointed out what his company looks for; how the person interviewed should handle the situation; questions that should be asked and how to make recommendations.

Discrimination was also heavily discussed, with Voight advising the gathering on how to submit complaints on job discrimination.

Arnold pointed out the pitfalls of dealing with the music business as strictly a social organization and not as the business that it is. He explained that in addition to ability, executive positions are often secured through the reputation one has built in the industry.

Williams listed methods by which jobs may be obtained, resumes, proper dress, and overall personal projection.

Stanley Gortikov of the Recording Industry Assn. of America (RIAA), who chaired the session titled "Professional Opportunities: How They Are And How They Should Be," pointed out that there are not a lot of opportunities for either blacks or whites in the music industry. He suggested BMA activate a training project to be conducted locally or regionally, while outlining topics that could be addressed.

Other panelists included: Joe Cohen of the National Assn. of Recording Merchandisers (NARM); Steve Gold of Far Out Productions; and Burton Litwin of Belwin-Mills Publishing.

Gold said the problem facing blacks is one of economics. Black music represents 35% of the income with only 20% being spent on these acts. "If we were getting our fair share, black music would represent 50% of the total income over the next five years," he said.

Cohen pledged NARM's support to the Black Music Assn., outlining a 10-point program in its pledge, which includes an open invitation to BMA members to take part in the free NARM regional meetings.

Litwin noted that the opportunities are not as broad in the publishing field as they are in recording, pointing out that publishers must address themselves to blacks and adopt some programs.

Limited material

MICHAEL BOLOTIN: VOCALS, JIMMY HASLIP: BASS,
SANDY GENNARO: DRUMS, BRUCE KULICK: GUITARS

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Week After Week
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Break More New Artists

One of this year's first Gold album breakthroughs takes shape January 24, when Atlantic Records releases *We Are Family* by Sister Sledge. Atlantic and the WEA force of 2,000 people begin the job of hammering Sister Sledge home.

It starts two days after Christmas with the now-Gold single "He's the Greatest Dancer," produced by Chic mainstays Bernard Edwards and Nile Rodgers, and continues into spring with the emergence of the album's title cut as a hit single.

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